

ABLAZE!



and just to show we're not scared of owt, ABLAZE goes A4 before yr . very eyes

Auntie & Uncle Fanzine-Reading-Publick greet the infant Ablaze, just hitting its 4th issue, exclaiming "My, haven't you grown?!"

"Yeh," retorts the wonderchild."And you've gone senile."

hey, who reads this thing anyway?

You should be wondering...just what is going on here.

ABLAZE: , the terror fire game. People can waste their lives in self-preservation. It's true, I've seen it happening.

You can play safe, stay sane, keep clean, but you never get anywhere.

... or you can BLAZE!

ablaze, adv. & adj. [1. ablaz ; 2. abléiz]. See a- & blaze. 1. adv. On fire, in a blaze (of buildings &c.). 2. adj. (fig.) a (of material objects) Aglow, gleaming, flashing ablaze' with light, jewels &c.; b (of mental condition) excited, wrought up: ablaze with anger, indignation &c.

blaze (II.), vb. intrans., fr. prec. 1. (of fire) To burn brightly, burst into flame; (of eyes, countenance &c.) to gleam, be lit up with strong emotion. Also *blaze up*, burn up. Phrs. (fig.) *blaze up*, to get into a sudden rage; *blaze out (at)*, direct violent anger against.

blaze (IV.), vb. trans. O.N. blæsa, 'to blow'; cp. O.H.G. bläsan, Goth. (uf)blēsan, 'to blow'; cogn. w. blast, blow (I.). To publish news loudly and widely. From idea of proclamations made with a trumpet; esp. *blaze about*, abroad.

blazing indiscretion, patent, notorious, rashness;

(in pl.) *Blazes*, mild expletive, chiefly in phrases: *go to blazes*; *work, run &c. like blazes*, i.e. excessively, vigorously; *what the blazes am I to do? &c.*

. *Blaze off*, away, fire off ammunition rapidly.

'issue 3 was unreadable - apologies to you if you bought it - those apparently randomly positioned ink blobs were originally firesome shattered artwork and painstakingly constructed text... months of passionate labour reduced to an illegible mess...

Months of passionate labour

these are lots of things still to incinerate, and things to create, so we carry on until we like it

...Okay?

So. Here it is, a non-nightmare issue, inspired in fire and delivered to you at your great expense.

We reveal our innermost thoughts to you and what do we get? Life is pain. Effort ends in failure. We're fighting against insanity and do you care?

you can write to:
34 FULMAR DRIVE,
SALF, MANCHESTER,
M33 4NH, UK.

OR, use the WORLDWIDE
CONTAGION address :
8, HOPE WELL PLACE,
LEEDS LS6 1PN, UK.

Sonic Love,

Karen Ablaze!

CLIMB INTO THE ABLAZE MYSTERY TRAIN.....

JOINING those who try
to skate through life



gardening special

contents (a brief guide)

Favesdrop on our chat with Carl & William CUL, page 11.
a little argument with the SHAMEN, a band who like
to take their sex'n'drugs image seriously...page 13.
find out what a sweetie the SUGARCUBES' Einar
really is, on page 10.

while the real gossip behind the Icelandic pop
scene is provided by Gunni of S H DRAUMUR, on page 22.
The last hope of Manchester, KING OF THE STUMPS, the
bare their souls to us on page 6.

turtle breeder
demos

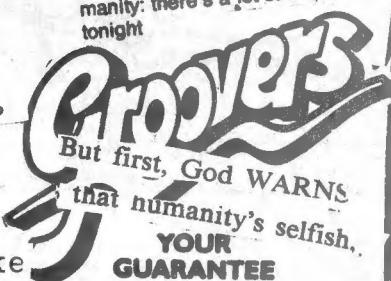
a few words on DIY radio, pg 27.

go for a trip with the
PURPLE ETERNAL ?, pg 26.

DISSY, this issue's cover
star, appears in his own
cartoonstrip on page 16.



R. L. Holden
Cruelty, depravity, inhu-
manity: there's a lot of it about
tonight



But first, God WARNS
that humanity's selfish,
YOUR
GUARANTEE

Every care is taken to ensure
this product reaches you in
perfect condition. If, however,
you have opened this zine
before the "Best Before" date
and are in any way
dissatisfied, tough titty mate.

STINGING JELLYFISH

JON POOLE

MEXICO '70

THE NEXT STEP

23 PERSONS

DOUGAL AND THE BLUE CAT

UPSIDE

ICONS OF NOISE

JULIEDA WRIGHT

A VAST HALLUCINATION

NO IMMUNITY

MYSTEROUS FIFTH MEMBER

WHAT?NOISE

INSPIRAL CARPETS



(1)

15 TRACK CASSETTE £2

C
L
O
S
E
R
COMMUNICATIONS

CLOSER COMMUNICATIONS
41 Ivygreen Road,
Chorlton, Manchester, M21.

"Yo! Are you ready, Summertime?"
Piccadilly Gardens, Manchester,
and a local radio roadshow setup
thinks it's having a party. "Let
y'self go! We're just gonna have
a good time, alright!"

NO, you are not gonna have a
good time, i will make it rain
like fuck till you clear your
silly selves and your nonsense
outta my earspace and stop
playing that offensive noise at
me.... RICK ASTLEY records
and LJ yobs leading the crowd
in chants of "ere we go", "Not
a load of rubbish", "get 'em off"
Get away from me. We will take over
the city, one day, and these
people will suffer at our hands.

GET OUT

GET OUT AND NEVER COME BACK, the latest in
the getout family of zines, will include
interview with people from Happy Mondays,
New Order, sorry New Order (happening band
hey?) Lave Howard Singers, King Of The
Slums and the Dog Faced Hermans at the
very least, so get scrawling some "How Much
Does It Cost" kind of letters to:
14 Diane Rd, Ashton-In-Makerfield, Nr Wigan,
Lancashire, or get yr. groovy arse down to
Piccadilly records, Manchester, cos they're
just about the bestest place for zines at
the moment, with most other shops being
too precious about their counter space to bother
...well i guess they need somewhere to put
their elbows so they can comfortably watch
the world going by without them. While we're
on the subject of self-interested dickheads
we'd like to say a big no-thankyou to
Manchester's Eastern Bloc Records for their
consistent ignorance and noncooperation
specially concerning DIY radio ...hey,
what're you scared of? with such a CONTROVERSIAL
name as E.B. you wouldn't think they'd shy
away from sticking up a few posters for a
pirate station in their crummy trendy-zone shop.

the JANITORS

the JANITORS are in town again,
creating a storm of surprize by
being actually BRILLIANT. we had
to reorganize our minds, i'm tell-
ing you!

they performed astoundingly well
at the Duchess in Leeds, unfortun-
ately they had no audience. Jesus,
this band is so good, why do they
draw only 50 people?

their gross singer called us over
and insisted on giving us the de-
tails of his recent marriage. "Who
to?" i enquired politely. He repli-
ed "the wife" and looked at me
as if i was daft. i must be.

My attempts to concentrate on
him as he displayed a fascinating
ability to tell disgusting jokes
with graphic details of medical

impossibilities failed, and i
gradually drifted away as he spit
a mouthful of beer all over Andrew,
roaring hideously.

Denton did, however, tell us
something which we found mildly
interesting, concerning the
imminent release of their 2nd
LP. Titled "Def head" or "Deaf-
head", either way it promised
to be really rocking. Well, it
is now out, in your recordshops
under the latter name, and here
at Ablaze we say you'd have to
be a deafhead not to get into
this music.

Next, they plan their answer
to goth rock with "Death head"
"What could we do after that?
he asked us. "Dickhead" seemed
the most appropriate reply.



The above illustration comes courtesy of Rich Holden, the mastermind behind GREEN BONE GRAPHIX, from which such creations as MFSH, CAGE IN, INKA MAN and the soon-to-be launched SONIC VISIONS emerge. S.V. will

be more music-orientated and should feature quite a bit of writing (:) contrasting with the usual

concentration on (sometimes rather tripped-out) comic artwork. For more information on these publications write to Rich at:

14 WOODLANDS DRIVE, HAWARDEN,
DEESIDE, CLWYD, CH5 3LA, UK.

THUNDER GODS

the

JANITORS

PREMONITION TAPES

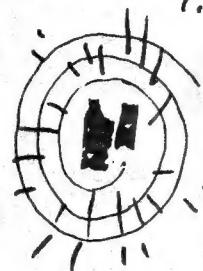
something you ought to be made aware of - PREMONITION TAPES, its existence & activities:

It is the only label dedicated to Sheffield music, and since its conception it has given to the world a series of cassette packages, and more recently a magazine, PREMprint, which covers the north only.

"Year One" appears to be the 27th premonition release, and is a compilation of the best of all previous tapes. This is probably the best place for you to start. It features PULP, BIG VIS DRILL, ATTRITION, TOOLS YOU CAN TRUST, NOSEFLUTTS and lots else, and comes with

a badge and a sticker a and othersuch bits & pieces, for £2.49 (& 25p p&p).

"Premonition tapes from here onwards will generally be a production/distribution/publicity company for a number of specialist tape/record labels who wish their products to remain at an independent level," it says here. These labels include : DE'STRUCTIONE SONIQUE (Thrash,punk,noise), DANCE OPTION (Hip hop, house, funk,jazz-funk), UTILITY TAPES (recordings with practical uses, eg as torture weapons,etc) SURREAL POP (60's orientated pop). AND ELECTRO ROW (post-industrial,electronic etc)



PREMprint 2 features interviews with ATTRITION, SFVREL HEALS, PERE UBU, JOHN COOPER CLARKE etc, and will cost you 50p & 25p p&p.

For information on any of these happenings and more, write to:
PREMONITION TAPES

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send an SAE, ask for the catalogue, go on, get yr head together and do it.

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SPRAT AND MACKEREL (tales of jest and fokelore).

Here's a nice little compilation tape for you to send off for: the artists appearing so far include the NOSEFLUTES, DATBLUGU, SHRUBS, MEMBRANES, JACKDAW WITH CROWBAR, A WITNESS, and DOG FACED HERMANS probably. It will cost you only ONE POUND!! and a SAE and here's where you get it from : SPRAT & MACKEREL LTD, MARK WILLIAMS, BRYN TAWEL, CORWEN, CLWYD, LL21 0BD.

A strange letter off the SHRUBS, 46 Spencer Rd LONDON SE24

Dear delerious,

Ta much for readable version. Now i know what i said, goodness, did i say that? the trouble with postal iviews is that you can't say afterwards that the journalist (that's you) made it all up or edited it to make it say something you didn't.

No you certainly can't!

Got my copy from a chap (fan) in Leeds.

Got no gigs till sept at the earliest. New LP VESSELS OF THE HEART out on September Records in september (logical) plus bullet single ANOTHER AGE out at the same time. We'll be so successful no doubt that we'll become arrogant bastards and spit at the milkman. Not a bad job actually.

Any remedies for eating and housing will be much appreciated.

love and kisses me or mr delerious

Kris Shrub

King of the Slums, sparkling, screeching and grating, wicked-beautiful-like. They were featured in issue 3 a few months back, but that wasn't enough, wasn't good enough, we felt. Besides, a few things have happened since. But listen to this group's music, and you'll know that no further justification is necessary.

Did you hear their Peel session? It's very unlike them, we thought. Very produced, and 1988, breathtaking but lacking the "authenticity" of their earlier stuff. A new version of "Venerate me utterly", crystalline... Charley's voice has either improved or been brought out by this. But they sound like any other really good band, not that i can start to compare them with one. King of the Slums are too brilliant to get mixed into all the other music here, of BBC session producers, and fitted in, homogenized...they ought to stick out like a sore thumb.

Me & Julie cornered Sarah & Charley in the cramped dressing room of the International 1, where they were about to play supporting the Shamen.

of the

K- Have you had the sort of coverage you would have hoped for, for your last EP ("England's finest hopes")?

C- We're gettin' on the telly, on that Tony Wilson thing, "The Other Side of Midnight" it's called. We think they are going to do a film about us, which sounds quite interesting.

S- John isn't going to wear any clothes for it, is he?

K- You've got a reputation of being just a support band.

C- Yeh, well we're headlining in Norwich, and we headlined at the University of London.

K- Is it only in the South that anyone realizes?

C- Yeh, around here it doesn't matter how good a support band you are...unless you're top of the bill...

K- The sound at that gig you did in Wigan(at the Den) was pretty good wasn't it?

C- The sound on stage is always abysmal so i can't hear anything so i can't get into it.

At this point their record label boss Dave Haslam turned up to find out where their manager Nathan had got to and to hand out Boardwalk tickets.

K- I read that you won't go to see other bands.

C- No, I've never been to a gig in my life. I won't be going to this.

K- Why not?

C- Cos i fuckin' hate it, it's too bloody loud. It's okay on stage cos it's not too loud, but i much prefer to listen to records. No, i tell a lie - i went to see Roxy Music once, years ago, and that was pretty shit.

K- What records do you like listening to then?

C- Motorhead. They're the best band in the world, they're not so good now but they were really the business.

K- What about things that are happening now...more to the point, what d'you think of the Pixies?

J- You had to get that one in didn't you!?

C- I heard one or two o' theirs. Have they got a girl singer and a bloke singin'? I thought it was relatively interesting but it didn't take me 'ead off or anything.

THE KING OF THE SLUMS

K- D'you think you're a bit too quiet to be a singer?
C- It's not my fault!
K- But, like, a quiet personality?
C- I'm not quiet am I?
K- But you've not got, like, a massive ego, I know it's a bit of a generalization but a lot of singers are really into themselves...
C- I'm shy basically. I havent got much confidence particularly.
K- You must have a certain amount, to be able to get up on stage. But you dont develop any of that despicable superiority over the audience.
C- Well, exactly, it's despicable. Rockstars and stuff, it's appalling.
S- You're despicable!
C- I'm not despicable at all. I'm a thoroughly nice person. What did you think of the Peel session?
K- I'm really into it. I was shocked at first, because it was so unlike the EP & the first single an' that, i thought you'd gone a bit soft, as if they were trying to make you sound like any other band, the producers...
C- They're twats! 40-year old blokes in 3 piece suits, it wasnt what we were expecting at all, and they wanted to get an acoustic sound with the violin. There's all effects on it and everything, and i really dont like that at all. But we'd been there 10 hours and we couldnt give a shit what they did to it.
K- D'you think they dont care about bands, d'you think it's a conspiracy?
C- No, they're down to a time limit - you get there at 12 and they dont start doing anything till 2, and when they're doing all the individual sounds you're not allowed to go in there, you're not allowed to comment on how they're doing it, and you cant really change it.
K- That's terrible, they shouldnt take it out of your hands like that.
C- We thought it was our fault, i was trying to be nice to people cos i was fed up of getting up people's noses.
S- I wasnt trying to be nice to them but i got told off by him for being nasty...
K- It's still brilliant songs though.
C- And we'll be doing 3 of them on the EP (coming out in September so it'll be the right sound.
K- Do you think you've got a following yet?
C- It's really difficult to tell. People seem to have heard of us in some quarters... When we were playing in Hull, when we'd finished playing half the audience left, but they didnt cheer when we were playing, so we couldnt tell.
K- Who was playing after you?
C- The Flatmates.
K- Oh well...

That explains it. If people will put on gigs where the talentedness of the bands bears absolutely no relation to their position on the bill, this sort of mass exodus after a King of the Slums set will continue to be commonplace. If you live in Manchester you have probably seen this group of violin wielding, sulky and imaginative musicians in regular support slots around the city. If not, seek them out live or preferably on record (where the sound is infinitely more bearable). Here's what they've put out so far:

"Spider psychiatry" 7" on S.I.R. records (Backed by the brilliant "Losing Ground" & "The Lodge")
"Haemophiliacs on Tax" on a flexi with Debris
"England's Finest Hopes" 12" EP on Play Hard.

new single info

See page 25

'88 part one, a never-ending gig, interspersed with unhealthy nightmare doses of paranoia and arrogance, ecstasy and torture. **another readers letter (+ our reply)**

What is there in me that made me do that?

THE GREATEST QUESTIONS

Will I never learn? Foolishly mounting the Preston train on a sunny summer Saturday morning knowing that its final destination is Blackpool. Entering a crush more stirring than the front at a Napalm Death gig - a pompous old 'lady' saying she wouldn't get on the train if she had to stand as if expecting 1000 people to instantaneously desert the train in sacrifice to her. Stood amongst all these people - without exception carrying The Sun but clearly incapable or reading the precise thought. I glimpsed the front and back headlines "THE KILLERS", "THIS FAT PIG", "I HATE YOU". A uniform deep smutty laugh rang out, even from the women and children. People whose idea of daring behaviour is smoking in non-smoking compartments. I had to escape, you understand. There was no way out but up so I had to jump through the flimsy roof and cling fearfully flat down to the roof, ducking further to get under the bridge skin scraped raw, leaping the electricity pylons before the relief of Preston station - a harrowing journey, but far less distressing than being inside smelling the odour of sweating, decaying unutilised braincells. I lept onto the platform to gasps from those in the vicinity and was rooted to the spot by a paralysing thought - why do I want to be in Preston? (ANDREW)

eat with these sniffy tips.

ACCEPT NO LIMITATIONS
gimme that STARPOWER

The cyclist
look
going where he was

I'm desperate to go out with a third year boy I met at a computer club in school, but I'd fallen for him too! It must be obvious to him because I act so really jealous of the girls in my class who have such nice friends and we'd meet after school and go to the park every week. The big problem is that Steven doesn't trust me. With Rob. Now, whenever we're out at clubs or discos, strangely, sometimes when we have a laugh or joke together I kind of latch on to other men and try to treat them like close friends. At a party recently, we got off with each other, and with teachers at school. I don't fancy them at all. Mark and I were always very depressed. It was his birthday yesterday and he asked Nikki to get off with him she'll bash me in. I was really scared and it really hurts. Sometimes, when I don't see him for a birthday idea, but he didn't ask me. I just know that I'm 15 and have been going out with Steven for just over four hundred miles away.

I'm sorry you're feeling so down at the moment; I can see your problem here but think there are one or two things you should try to straighten out. Perhaps...

You're going to have to work and see. You may have lost a friend and gained a boyfriend. Well all's fair in love and war as they say, but I think she's taking things a little too far here!

Although you're probably over the worst, it can take a long time to come to terms with your parents. Think carefully about all this and try to be honest with yourself — if you don't, you could have quite a few regrets later.

us clean living souls of ablaze! are
gonna sing you some

Songs About Cooking #1?

the TOO DRUNK TO COOK feature lives on into this issue to celebrate the acquisition of a cooker for Ablaze mansions.

Now some people think that we have grated carrot for tea every day - this is a vicious lie. We are frequently too poor to buy the carrots... in their absence we have found ice-cream to be an essential ingredient for all kinds of situations and household emergencies.

the Pixies "Surfer Rosa" is probably the most dangerous record I've eaten since... since "come on pilgrim" may...

You can do it. You can be one of those who finally say "No!" to temptation.

THE GRATED CARROT SANDWICH RECIPE

First, make sure all the adults are cleared up and out of the way, then follow these simple steps:

1. Buy the carrot.
2. Find a carrot grater (you do not need to own one) but if you're stuck a cheese grater will do.
3. Grate the carrot till it's real great.
4. Put it in a sandwich with some mayonnaise.
5. Eat the sandwich.

And there you had it. I bet it was delicious as well.

If any readers have interesting grated carrot recipes maybe they'll send them in, for inclusion in a full length feature in issue 5. And we'll be giving prizes for the yummiest suggestions!

your own special
left blank for
message

Contact the demons of DEMON RAGE now at: 21/11 FIFTH ST, GREENWICH, LONDON SE10 9AT.

PIC BY
ANDY OF DFH

DUST DEVILS

I MET UP WITH JACKIE, THE SINGER, AND MICHEAL, THE GUITARIST, OF THE DUST DEVILS, AND GOT THEM TO TELL ME A FEW OF THEIR THOUGHTS.....

We had been discussing the sound of the set they'd just played at the International as support for the Swans. Typically for the supporting band it was poor, drums too loud & vocals not loud enough, but if it makes sense to describe their set as a highlight when the Swans were later on so impossibly brilliant, then that's what it was. Even their soundcheck was worth witnessing, if only to anticipate what was to come. People were DANCING to it, which says something in Manchester.

Karren- You said you started in America...

Jackie- Micheal & I first met in America.

Micheal- We've had 13 different line-ups, with various drummers & bass players. Me & Jack have been together all that time, & we've got a solid line up now. We started 3 years ago.

K- What made you move?

M- Fuck knows, it was a big mistake! I hate England.

K- Why dont you go back?

M- We are doing, in September.

K- Shit, I didnt mean it!

M- I despise England. I think England as a country sucks. It used to have a lot of charm, it used to be able to do things, but not anymore.

K- Did you come here with illusions that things were happening?

J- I did, I came from Australia, & the best thing about this place is the nature, the countryside. It's nice to be out of the city.

M- England's just falling apart. No-one's got any bottle anymore. Thatcher's ideal of England is just rubbing off on everyone. All the poor people are just out for what they can grab, and everyone plays safe, no-one makes any noise. All these fucking wimp bands are just playing along with the system, & I think it's despicable. For the first time in history, the trend in music has gone across to America, America's producing all the good bands. There's all the obvious ones & the small ones as well, like a band that Peel played last week that no-one's ever heard of, called Playhouse...

K- Dont you find any bands in this country at all inspiring?

J- Head of David.

K- Membranes...Walking Seeds..?

M- The Membranes are SO old, they were so good when they had Tills in the band. "Kiss Ass, Godhead" is like joke songs... Why didnt John Robb carry on playing bass, cos he was a genius! If the Membranes were the Membranes as they were, then he wouldnt be writing shit.

J- Something that's really annoying about England is "scenes", everything here is so trendy. In America they dont know the meaning of the word "goth", so a few kids wear black & have spiky black hair, they dont think twice about it...

M- No-one's pocketed across there, it's just brilliant.

K- Yeh, i guess it happens all the time here, we're just so used to it.

M- There was this thing in Sounds the other week putting two bands together, Clab and another one..

K- Was that the Cyclic AMP thing?

M- Yeah, it was just trying to make a trend, saying "England is coming back with an answer to America." It's just pitiful.

far more important than getting the whole picture. Who wants to know what we're saying? But if you can grab bits of the song that keep your interest,

K- They seem to get the same articles & just substitute a few words. Newspapers haven't got enough to write about each week to fill a paper, there isn't enough happening.

M- Exactly- England is dead musically.

K- Oh, right.

J- We're gonna be on this underground cassette, & we were talking to Dave Henderson & we said "there are a lot of wimp bands on this," all of them apart from us are these really wimp bands like the Chesterfields so we said "What about some good bands, like Sonic Youth and Big Black?" and he says "Oh, people are scared of them." -It's really weird! That's what we're saying about English people, they've got no balls.

K- What do you think of things that people have been writing about you?

J- There was some guy in Melody Maker who was so pissed off with us, i mean really bitchy, it was brilliant!

K- What about people saying there's bits of gothiness in your sound?

J- That's just lazy.

K- I can't see it anyway.

M- It doesn't exist- It's because we come from Leeds & we've got a girl singer, since we came to England people have called us Goths. That never used to happen.

K- There were other comparisons someone in Sounds mentioned the Cocteau Twins, something to do with the vocals being hidden- do you purposely try to conceal them?

M- The lyrics are brilliant & i think they're very important in the songs...

J- It's like a reaction to the way that vocals are always put out at the front.

M- I think it's more exciting to get snippets of the vocals, that's

dust devils

you can make your own mind up about what the song's about. You're given the title, which is well divorced from what the lyrics are about, we never use the title of the song in the lyrics, & that gives you a clue, and that makes you think. We're not just being awkward, We're just trying to make people think rather than give them all this "nah-nah-nah" wimp band stuff.

K- You know a band from Manchester called the Slum Turkeys? Well they used to be called the Dust Devils until they found out that you were called the Dust Devils, so they had to change their name.

J- Ah! That's news. Apparently there's a band in America as well called the Dust Devils. It's funny how things go like that, words, like "gutter", that was around for a bit.

Around the time when our LP ("Gutterlight") came out...

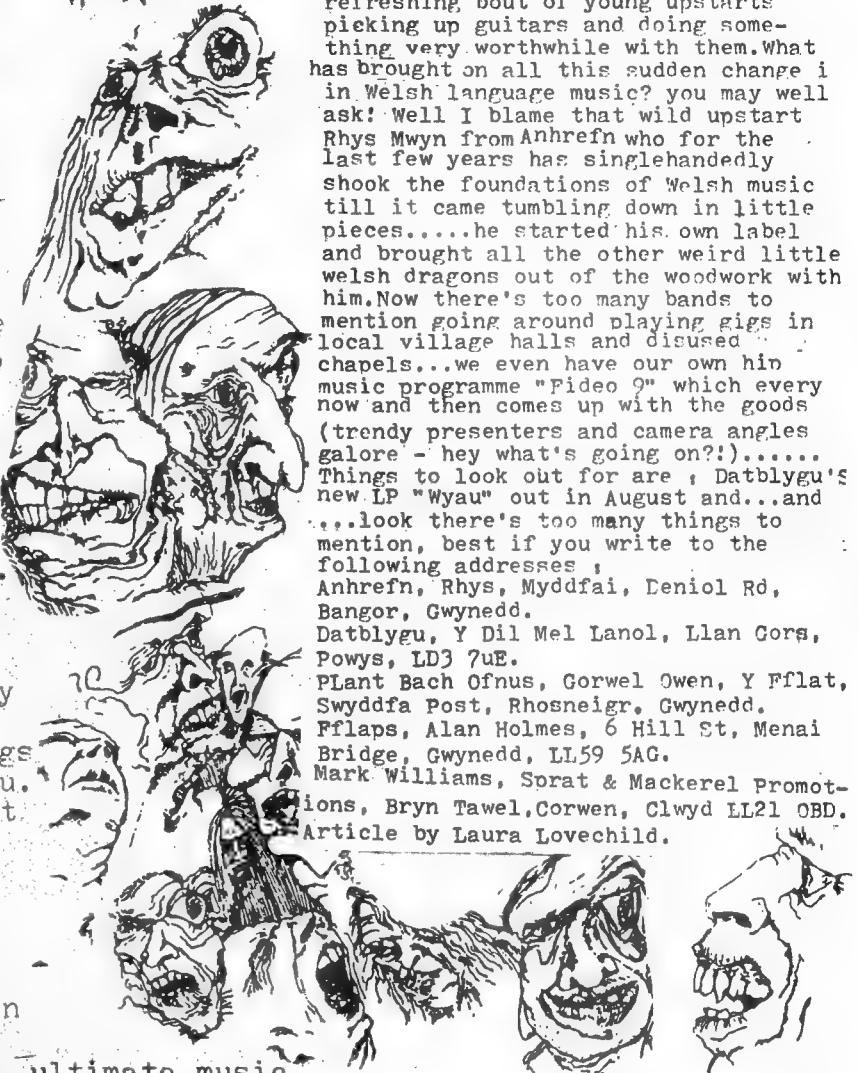
M- There was "In Gut's life" by Ut, and then Slab, they had an LP called "Gutterbusting". It's amazing how words go round, like Live Skull with "Dusted" & Head of David with "Dust Bowl".

Continues
on next page

What's goin' down IN WALES?

Long gone have ye olde sullen days when Welsh rock meant a trip to Snowdon or a hideous night of 40-year old beerbelly white reggae muzos playing ten minute guitar solos to hordes of drunken schoolgirls and young farmers (yes I went to Corwen Pavillion as well!). There is a refreshing bout of young upstarts picking up guitars and doing something very worthwhile with them. What has brought on all this sudden change in Welsh language music? you may well ask! Well I blame that wild upstart Rhys Mwyn from Anhreñf who for the last few years has singlehandedly shook the foundations of Welsh music till it came tumbling down in little pieces....he started his own label and brought all the other weird little welsh dragons out of the woodwork with him. Now there's too many bands to mention going around playing gigs in local village halls and disused chapels...we even have our own hin music programme "Fideo 9" which every now and then comes up with the goods (trendy presenters and camera angles galore - hey what's going on?!)... Things to look out for are : Datblygu's new LP "Wyau" out in August and...and...look there's too many things to mention, best if you write to the following addresses : Anhreñf, Rhys, Myddfai, Deniol Rd, Bangor, Gwynedd. Datblygu, Y Dil Mel Lanol, Llan Cors, Powys, LD3 7uE. Plant Bach Ofnus, Gorwel Owen, Y Fflat, Swyddfa Post, Rhosneigr, Gwynedd. Fflaps, Alan Holmes, 6 Hill St, Menai Bridge, Gwynedd, LL59 5AG. Mark Williams, Sorat & Mackerel Promotions, Bryn Tawel, Corwen, Clwyd LL21 0BD.

Article by Laura Lovechild.



ultimate music
80's acid rock'n'roll, swirl'n'fall,
the pixies...and live skull...are like happ'nin'
in my room at least.
this music says "fuck you, dead tv head"

Essential Radio Roundup:

DIY wed. 8-10pm 104.7 FM (Manchester)

On the Wire Sun. 2-5pm 103.9/95.5/104.5

FM (BBC Lancashire)

Meltdown Mon. 9-11pm 95.1 FM (BBC Manchester)

Hardstuff Sun. 7-8.30pm 88.6/104.1 FM (BBC Sheffield)

A PLAYLIST IS GENERALLY A NAFF THING TO PUT IN A ZINE. HOWEVER THIS ONE IS BRILLIANT, AND INSPIRING. MAGICKAL!

LIVE SKULL - the pusher man

A R KANE - spermwhale trip over

JANITORS - SPIN!

the Pixies - oh my golly/ Ed Is Dead/ Isla de Encanto/Break My Body... (etc)

CUD - Punishment-Reward Relationship

SKIN - COME OUT

KING of the SLUMS - the Lodge

the SWANS - SEX GOD, SEA.

These sort of things and more different kind of things get spiralled out on DIY radio's: BLAZE OR DIE, like the zine but with a lot less words and no pages. In fact it is nothing like the zine except that they're both done by the same person.

William Potter!

COMICS ILLUSTRATOR!

RING: (0532) 742762 NOW!

its all fine and its all getting down?

Akaze! incandescentzine, living our daydreams...
these days anything can happen so join in or go
back to sleep. IN A HURRY, COS TO MUCH TIME'S BEEN
WASTED ALREADY. NO SPACE - TREES DIED FOR THIS
"Style" is for those who've got nout to say.

TAKE ALL YOU CAN GET / TAKE ALL YOU ARE GIVEN

it's too easy to be HAPPY about so much groovy music at the moment, when all around is corrupt, evil and very scary. it could be nothing more than a distraction, like flowers that cover chains. but bands reflect the extent to which they're aware of their political environment, and some hold genuinely awkward and challenging views which come across in music that's exiting and sometimes nearly exquisite...

and if you're into music you get into it cos of the music. there's no other way really...like, who goes to a gig becos they're into the band's politics?

it's all about communication, and how much a band want to say to their audience. it matters how they see the audience and whether they care if they are insulted, intelligence-wise or otherwise.

it's also about the reasons why people go to gigs and what their expectations are. if we're just after entertainment, we get upset if social comment isn't well-concealed enough to be safely ignored, but gigs can be events where ideas are shared and we get inspired, through encouraging or uncomfortable realisations. unfortunately these things tend to be one sided - bands preach and audiences listen, accept, consume... and freedom of information. this is the stuff that's only available to those in power. if we had more facts about our lives we'd probably act differently, like the way someone off a different planet would look at the non distribution of money, power, land, etc around here and they'd think we're all stupid. in a way they'd be right, cos we let our lives be controlled by dickheads becos we're ignorant of what's happening, and most of that is due to the habit of those who have the information of limiting people's access to it.

freedom of communication...why are we frightened to stop in the street? what's so scary about those little black and white cars? what's wrong with having cameras in the city centre streets? they only want to make sure we're being good, don't accept a single fuckin word they say. the newsreader may be called mrs neutrality but she's paid by mrs. thatcher. think about it - we should be using all the cannelles we can to spread the ideas they want to suppress.

This is MANCHESTER city centre

The black blobs mark the sites of 18 city centre traffic 'spy' cameras.

WHAT'S going on out there, world? Doesn't anyone have a happy, exciting, fulfilling, downright fun marriage anymore?

WE RESERVE THE RIGHT TO LAUGH AT YOU

Hearing voices that no-one else can hear. Sometimes seeing, tasting, smelling or feeling which aren't there.

And sometimes it can be a little embarrassing.

mike mean on behalf of
Those Who Dont Agree. ever.

....proudly present, the fuckoff list

FIRST INSTALLMENT

we accept yr challenge. broke, & knackered, but we persevere. noboby runs the "scene". if it's runnable than it's not worth running. some parasitic beings are living of the excess brilliance of some areas of creativity. such are band managers, music hacks. they like money, not music. perhaps the confusion arose because both words begin with the same letter, whatever, we shouldn't get these people mixed up with the ones who're actually doing something.

NOW IS THE TIME TO DESTROY WHAT EXISTS
BURN DOWN THOSE CITIES AND BUILD SOMETHING BETTER

Ms. Information, causing a storm of protest on the Shitty Life letters page, used to write "fanzines" (one of which was really quite good) and has now graduated to the big, mean and wellpaid world of the London musicpress. Manchester's Champion defends herself: "But i dont get paid for writing for City Death"... I should bastard-well hope not.

'Nother NMF hack & traitor to the North, DJ dedd hedd attempts

Are you doing enough for your underarms?

Yes No

NICE friendly DJ Ego's Police, record companies, tv presenters visitors + misrepresenters. It's all very SINISTER like a big SWIRLING CONSPIRACY, INNIT MIKE?

to operate a monopoly on happeniness from a city centre office. From here emerges an ironically titled wellproduced studentzine...

You ought to know, Affleck's palace, the alternative kidz Lewis's, is spreading like apathy across piccadilly backstreets and seems to be controlled almost exclusively by the sinister IDENTITY in a desperate scheme to get everyone to look exactly the same, in fitted suits and pumps and to be swallowed up by the monstrous HATENDA culture....

Apologies to readers further afield for our concentration on MANCUNIAN corruption, but Mike's a manchester lad, and you'll find it's happening in YOUR TOWN too.

the Shamen

Manchester International 1, 18.5.88 : holes in the sound, and in the atmosphere. I expected them to draw more people than this, does that matter though? those that were here formed in a polite semicircle around the stage, and dancing started but faded away with the increasing realization that these shamans are not fun people. Their well documented slideshow was affecting my unslept body adversely - sickening images of war and a degraded pope were flashed side by side with images of women's bodies...anti-war, anti-religion,...anti-women?? it certainly began to look this way when the band (all men) started being abusive and patronizing to a (female) member of the audience, who had pointed out what she perceived as their sexism. caught in the whirl of sound and picture i looked around, certain that i was loosing my grip on reality...

I had considered the purpose of their slides was to induce mental delirium, confusion, which would either make you more susceptible to shamen doctrines, or make you think about the thing a bit more. In this situation though, i didn't want to accept the conclusions that seemed obvious, ie that this band are overtly sexist, because they were a band that i had trusted, musically and politically, to be fairly sound.

More information was needed - I decided to interview them.

Exploring the ambiguities in the way the Shamen present themselves is by no means an easy task. Things started off okay, but once i began to question their methods we were into a long and sometimes difficult discussion...

Karren- D'you think that people might come to your gigs expecting to see a fun pop band and find you serious and almost hostile?

Colin - I thought we were a fun pop band! Well, people who've heard stuff from the first LP, "Drop", might think we're doing a lot of different material, as you say, we're more serious now than we were then, so i think if your preconceptions of the group are based on that LP then certainly that would be true. Will- Also, the LP, i wasn't in the band when it was made, but even at that time the live sound of the band was harder than the LP.

K- Who produced it?

C- Mike Hedges did a few of the tracks, Y'know he did the Cure, the Banshees, the Associates,



stuff like that.

W- I think the tracks he did were the softest as well, he put some almost clichéd psychedelic effects in them making them sound quite much more 60's like.

K- Is that not what you're into?

W- We don't really feel that psychedelia has anything to do with the 60's in particular. There's been the use of psychedelic drugs, and people have been making psychedelic music for a lot longer. Our attitude to the bands that are into reviving the 60's sound is that they're being revisionist and reactionary - it's putting the brakes on musical development, and psychedelia was always about innovation and comment, and most of the bands that are described as psychedelic cos they sound like 60's bands don't really fulfill much of those criteria.

K- D'you find that drugs help you come up with ideas for songs?

C- Psychedelic drugs are a vital part of your life - it's not something that you do just to get inspiration for songs or anything like that.



W- Because they reflect on lots of different aspects of your life, if you're into producing any kind of art at all, music or paintings or anything, then it's obviously gonna reflect in what you do.

K- Do you use nice melodies to get across your political message?

Colin- Well, i dont know how well it comes across at all - you've maybe heard about the scandal we were involved in with McEwans Lager up in Scotland - we were supposed to be doing a 90 second commercial for them using "Happy Days". and they had this song for 7 months, and you know "Happy Days" is about the Falklands war, it was quite critical of the government at the time, and McEwans never realized this, they only found out 2 days before the advert was gonna be shown...

K- Would you've prefered it if they hadn't found out?

C- Yeh, of course. If they'd actually had the advert shown, cos it never got shown once, they spent about a million quid making it and booking broadcasting time...

K- Did they do you for that then?

C- Oh, they would've liked to but by that time they'd already paid us so it was too bad...it was actually quite a good advert, the visuals were ripped off of a Czechoslovakian animator's work, have you ever seen a film called "Dimensions of dialogue"? These two great big clay heads produce various things out of their mouths that interact, it's really quite a weird film, it was ripped lock, stock and barrel off of that.

K- Have you had a change of strategy with the slideshow?

C- Well we've organized the slideshow a lot better to fit in with the lyrics of the songs, it's definitely coming on, but we're actually gonna be taking some time off after this tour to make it even better, get more appropriate films and more slides and organize it a bit better, cos what we're doing is still very much in its beginning stages compared to how we'd like to do it when we get more time & resources.

K- The first time i saw you i found the slides made more sense in terms of what i knew of the music, the trippy patterns & that.

C- A lot of that was cos we didn't have the stuff together the way we wanted it. We don't want it to be a whole collection of psychedelic slides,



just bright colourful effects and all that, we wanted other elements in it, photomontages... the idea of being called a psychedelic band has got certain connotations that we don't like, the 60's look that's in fashion and all that.

K- What sort of reaction have you had - has any one come up to you to speak to you about it?

C- Most of the people we've spoke to about it have liked what we're doing and the way we've developed it, but we've been getting a lot of flack about using a soft porn film with a couple of lassies playing about, and we've got some flack from that, from girls with, say, erm, strong feminist views, who reckon we're just showing porn for the sake of it.

K- I think there's something more than that... what's the actual idea behind using that piece of film?

C- Well the song we use it for is "Knature of a girl" but it depends who's operating the lights and how together they are. At the manchester gig we made a comment about how the film was in the

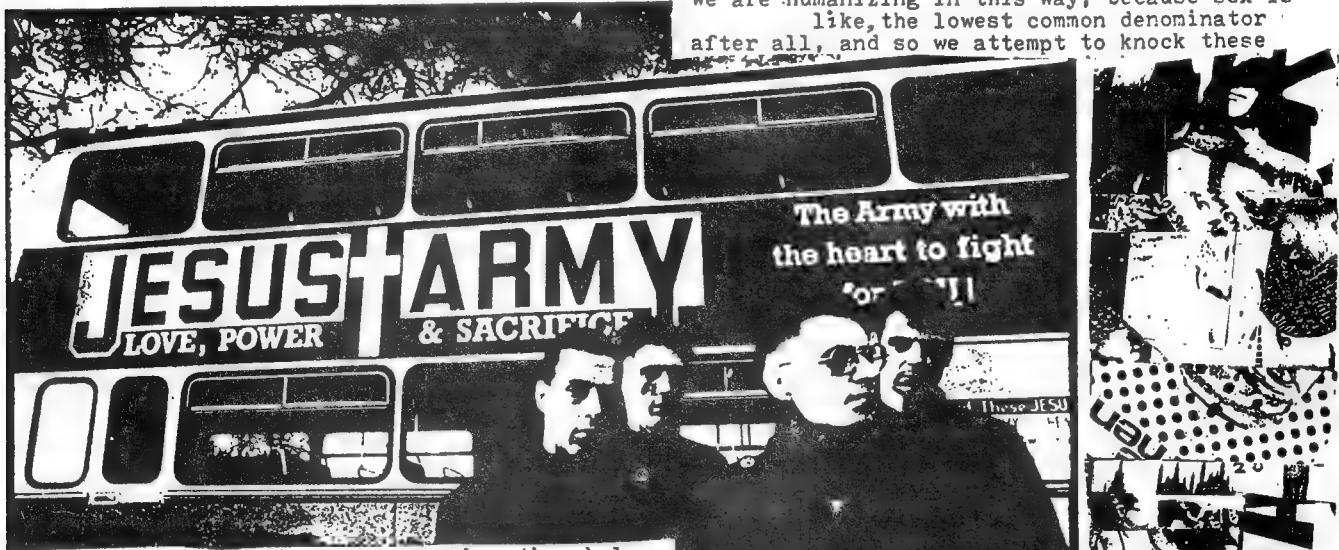
wrong place, "don't pay any attention, I'm sure the boys would like to see it again anyway," we were trying to say that it was a mistake. we used that film with a song that's about the darker side of sexual psyche and the exploitation of female sexuality, it's quite a twisted song about quite a twisted subject, and so we used a film and various slides to illustrate it. When we're singing about religious intolerance, with "Jesus loves Amerika", we're showing slides of the Ku Klux Klan and crossburnings and stuff like that which to me is just as obscene, just as offensive as pornography is. I don't see why feminism is such a sacred cow that you're not allowed to show that, when you can show anything else.

Will - One of the things that came across fairly strongly since we've been doing this tour, we've been working abroad most of the time for the last 6 months, & we've been showing these films plus some others, and we've not had that response

C - Basically what we want to do is ask questions. The form those questions take very much relies on certain associations they have between what we project & what we sing & what was in people's heads to start with. You can't define what people are gonna think and what associations they're gonna have, what conclusions they're gonna come to about it.

K - Don't you think you're getting on dodgy ground trying to make it acceptable for women to be degraded at your gigs? like, you don't see naked men or anything...

C - Yes we do, y'know, that's where you're wrong again, obviously you weren't watching the slide-show because we do have lots of what we call porno-political montages - if it's dicks you want to see we've got 100's of dicks, right, and they're all attached to like, James Anderton's body, or we've got the pope getting a blow job, and the royal family and all this kind of thing, we got lots of prominent political figures who are humanizing in this way, because sex is like, the lowest common denominator after all, and so we attempt to knock these



anywhere in the continent - we reckon the whole thing goes back to the fact that the censorship laws in this country are twisted - so as soon as you show any kind of flesh at all, people say "that's wrong, you shouldn't be allowed to do that"

K - It wasn't any kind of flesh, it was exclusively female flesh. You showed pictures about war & religion that developed a sense of horror, in me anyway, and then pictures of the female body which seemed so scornful... I didn't know whether I was supposed to be offended or not...

C - But it's meant to be ambiguous - we spelt "knature" with a 'k' which is ambiguous to start with, the lyrics are ambiguous - "she plays the strangest games, she aims to lose, and that's why I love her", right? The other thing we do with the slides, which nobody picked up on in this country, is that we've got a porn film on one side and we've got a whole list of erm, establishment figures on the other side, supposedly watching the film, and nobody has questioned us about that association, and the point of that was to show that these people are in an exploitative role. We were questioning censorship as well - if you're concerned about pornography think about this - when all the boundaries in Europe are done away with, the REAL stuff, none of this silly stuff you get in this country, the real stuff is legal, and available in newsagents and stores, and is going to be coming over to Britain, and what's Britain gonna do, with our repressed attitudes towards censorship?

W - We understand feminist arguments about pornography, but take a country like Sweden, where all sorts of porn is readily available in newsagents and garages and all sorts of places, and they've got the lowest incidence of sexual abuse and sexual attack in Western Europe. Now I'm not saying there's no connection between the context of pornography in this country and the incidence of sexual abuse or attack, it's not as straightforward as everybody assumes. To show naked women does not mean that guys are going to run out & want to rape somebody.

K - Well I didn't say it was, and I didn't say it was the actual pornography that I was concerned about, I just want to know what you're trying to say to people using that kind of thing.

people off their pedestals and change public perception of them by using these montages, and we do exploit the male body particularly the male organs & things like that.

K - I don't think you were looking at your own slides, you had your backs to them...

C - I know what's in them, I can tell you which ones are used & where they come across, whether you miss them cos there's other things happening at the same time, I don't know.

W - You say we're not getting on dodgy ground and stuff like that, well basically we don't care very much if people think it's dodgy or not...

K - Even if people say you're a sexist band?

W - We care about that, but if people see us as a sexist band then they don't understand what we're doing.

K - How're you supposed to decide, when some hecklers in the audience accused you of being sexist, and you were patronizing & insulting to them?

C - That's all they deserved cos if they don't want to go into the band and investigate, at least listen to what we're singing... As far as we're concerned we can justify why we used that film, I don't see why I should have to stand up in the middle of a gig & say "look, woman, this is why we're doing it" There's just no need for it, and if she's too stupid to understand then that's too bad. We show swastikas as well - does that mean we want people to be Nazis? As far as we can see, people just completely over-react to the feminism / sexism stuff. It's the same kind of mentality of people who would get offended over us using slides of the royal family or whatever, cos that's their thing, and they're totally against you degrading the royal family in any way. It's exactly the same frame of mind but just a different kick, their kick is sexism & we just can't be bothered with that kind of mentality.

W - People immediately assume that what we're doing is sexist...

K - You spoke in a sexist way to those people that were trying to talk to you.

C - They were NOT trying to talk to us, they were freakin' out.

LY HERE

sub-genius are floating through
the ether with a translucent vision

Angus at the fi The Shamen's a

W- If they wanna come up to us after the gig and say "what's going on there, what's that song about, what are you doing with that film?"...but the lassie came up and whipped the microphone away and toppled everything over on stage...
K- Dont you think women get enough, all the time, every day, and then to be confronted with that at a gig...you're looking at it from a very male point of view cos you're all men...

C- Well OK, that's one sin we cant really deny... well put it this way. the only time we got any of this hassle was when playing in this country, and basically the way we see the whole framework of the way sexuality is presented...the censorship laws, they create the context that makes people see things like that as sexist, not us. We dont feel we're presenting something that's got a sexist framework at all. The song is questioning traditional male sexuality and the exploitation of the traditional role of female sexuality, so we're trying to get people to think about these things. We're not just talking about exploitation as in Page 3, we're talking about the way that a man and a woman interact in a supposedly normal relationship, right. That's the sort of issues we're raising and trying to get people to think about.

K- What you're saying to me now comes across as more acceptable than what people at that gig thought you were trying to say, so i think maybe you ought to think about it a bit more...

C- No, what you're saying is we ought to think about it a bit more and then drop it from the set
K- No, i'm not saying that. You should get more control over what slides are being shown...

C- Our show isn't about balancing things...with each song we're attempting to present certain, at times strong, visual images which will in some way correspond to what we're doing, and they dont correspond exactly cos first of all, we're working on a limited budget, and second, the guy who usually generates the lightshow is the guy who drives the van for us, he's not a lightman and we've got to try and simplify things to make it possible for him to do it. We cant know for sure that everything's gonna go the way we want it to at every gig, but it's either that or we scrap the whole thing.

R THE BEER GIVE

kick in - your basic hippy hop back
beat. Jack your body, man.

Band banned —
They also promised us

for McEwan's Lager lots of beer, which we

W- The way we perceive sexual relationships to some extent is just as governed by the context in which we grew up, and every step that a guy takes to combat his own personal sexism is something of a fight, so when we set up something like this it's a fair criticism to say that lassies might've presented the thing a bit differently.

K- It's a little bit unfair to show something that makes women feel horrified at their own bodies. People are a lot more used to political parodies and stuff.

W- Yeah, but i'll give you a comparison. I remember one gig in Italy and there was a bunch of lassies standing by the side of the stage and i was watching them when this film came up, and they were all laughing, turning to one another and making jokes and stuff like that, and one of the reasons we picked the part of the film that we used is because we reckon it's pretty funny - these two lassies doing excercises, with daft captions like "coming up for breakfast", which we reckon to be pretty unerotic and quite amusing. It's just not serious porn at all and i dont see how women watching it can be offended, it's a pretty non-violent sort of representation.

C- To start with, the first thing you saw was during "Christopher Mayhew Said" which has fuck-all to do with sexuality so it's not hard to understand how people were getting the wrong idea that night, and the first time it happened i made some sort of joke about it which seemed to fall on deaf ears, and by the time the actual incident happened with the lassie coming up and hassling us we were just wanting to take the piss out of

her cos there was no response at all in that audience and we were just into a wind-up.

W- They should never have let us get away with what we did to that girl.

K- I was going to talk to you afterwards but i couldnt be arsed hanging around, if i was going to get the same treatment.

W- As soon as i finished saying what i did i expected a couple of glasses to come flying towards me...

K- What did you say?

W- Something like, "Dont worry dear, the next time we come we'll throw in a few dicks for you," which was a bit out of hand...if a couple of glasses had come lobbing over that would've been fine, but...

K- Reasonable people might be more in favour of trying to discuss things, trying to find out what you're about, but you made it so difficult, and you're saying you expected beerglasses but you're complaining about somebody pulling at the microphone...

W- But nobody was bothered at all, even when we were horribly rude to that girl no-one said anything.

C- We were pretty blasé about things, pretty rude and scornful, and that's maybe just the way we are when we're on stage...

M- In interviews with the press we had made it clear that we wanted to be involved in some kind of discussion on these things and not take the traditional male supportive view to feminism which is "dont show any naked bodies", we're not prepared to do that.



C- We're just anti-censorship. I can look at any kind of porn - i practice self-censorship, there are certain things i dont wanna see so i dont go out of my way to look at them. What we're opposed to is being told what you can and cannot see.

W- The censorship laws in this country are such that if there's a film that's say 2 hours long, and it has one hour of sex and one hour of violence, you get all the sex cut out and all the violence left in. We dont agree with that, making murder seem to little kids like an everyday occurrence.

C- We're into the realms of a hypothetical debate about censorship which we have no control over - we arent part of the legislature where we are sitting down and writing out how things ought to be done, but certainly from my point of view the laws in this country are horrendous, they're all standing right on their head. If you go and buy a hardcore porn book and cut out a picture from it and lay it down on the table, and ask people "is that obscene?", anyone who says it is is saying that the sexual act between a man and a woman is obscene. Although i'm not denying that to place that picture in a magazine changes the context of the thing.

After so much discussion of sex and sexuality I asked if they consider there to be anything more to male/female relationships...

W- Undeniably there's an emotion which corresponds to what people call "love". Colin writes most of the love songs and most of his songs are bittersweet, a wee bit off the usual trodden track. Speaking for myself, love and emotional attachment in the present day society is always based on the roles that males and females play, conditioned and defined by society so everything is a bit twisted, and i think his songs reflect all these kinds of things.

By this time Colin was looking pissed off, the support band soundchecking had been making it difficult for us to talk comfortably inside and we'd been forced outside onto some fire escape steps —

CONTINUES ON PAGE 28





CUD are a mine of information. Unfortunately, I only took a C60 cassette with me (most interviews last about 20 minutes) which wasn't adequately long, despite Carl and William talking simultaneously at close-on double speed. "Half eight," they told me. "The meeting should be over by then." When I arrived, the four band members and their manager were sat around a table in the corner of the pub, planning their strategy for indie-chart takeover with the eventual aim of offering themselves to a "silver nose" Cocaine Record company.

Carl, the singer, concerned that I might be getting bored whispered explanations of the proceedings. He's just finished a fine art course at Leeds Poly (a department that spawned many noted names in pop, such as Soft Cell, Fad Gadget, Scritti Politti and Zodiac Mindwarp) and he's got this curly orange hair that flops over his eyes a bit, shoes with enormous little zips on them and a vaguely absurd laugh that, once aroused seems to continue indefinitely. The others carried on conspiring, insisting on sufficient preparation for long-winded hypothetical situations that may arise, in certain circumstances. They were arguing about whether to play live or mime for their appearance on a new TV pop show (called "Pop it's not", supposedly an antithesis of TOTP, going out in 3 episodes - one of Andy Kershaw's music, one of Peel's, featuring Cud, and one of Tommy Vance's... like really useful categories, hey.) and what they'd need to do for a proposed set of European dates this November, including an expenses paid holiday for a music hack in their plans. I offered to go instead of James Brown, but was turned down presumably due to my lack of qualifications in the area of profuse tall storytelling, and, oh yeah, a job on the NME.

The meeting over, me, Carl and William (their brilliant bass player with a permanently bemused expression) gathered around the tape recorder, to the distaste of their friends who moved away in embarrassment, and I asked them about their involvement with the controversial youth cult, the church of the SubGenius. William - No, I don't think we should tell you, cos it's very tenuous - only one of us is involved, apart from our manager, and that's him. And he knows nothing about it anyway. I'm the anti-church of the SubGenius person in the band, we've decided on this policy already. Carl - In order of SubGenius involvement it's probably Martin (the manager), myself, Steve, Micheal and William. Steve's not particularly well up on the scriptures, he's like slack naturally. Whereas myself and Martin are learning slack, he was born with it, he's got unlimited slackness.

Karren - err, "slack"?

Martin - It's getting something for nothing, or a close approximation... Carl - Martin sent off for an application form to join, it cost \$20. I'm a member of the Leeds Clench, we're a rogue clench cos we disagree with some of the ideas... Bob doesn't exist on this planet anymore, Bob lives on Planet X now.

Karren - Is that where you're gonna go?

Carl - Hopefully, if we're slack enough. On July 5th 1998, at 7 o'clock in the morning, the Planet X-ists will arrive on earth... y' see, there's a conspiracy on Earth, and 66% of the population are fighting for the conspiracy, 33% are fighting the conspiracy, about 1% don't know what's going on at all, and something like 0.001% of the population are slack and the world will blow up when the planet X-ists take away all the followers of Bob to planet X. Come July 5th, Jesus with a machine gun will turn up, the fighting Jesus as he's known, clones of Elvis, clones of John F. Kennedy, there'll be thousands of them fighting on the side of Bob. And we'll all go to planet X where there's no clocks cos once you destroy all clocks time doesn't exist, and you live forever. That's why there's no clocks in my house at all. The only clock I've got in my house has got no batteries in it.

William - That's why he's always late.

Karren - If people live forever in a land where there's no clocks, what if one of them dies? How would you explain it?

Carl - But that won't happen on planet X.

William - Are you making it up? I never got to that chapter (in the SubGenius scriptures). It's a really funny book. It's written by a load of hippies in America.

Carl - It's not funny at all, it says lots of good things.

William - It's funnier than Fat Freddy's Cat... I think it's a yuppie religion.

Karren - Are you into cattle mutilation?

Carl - No. Martin's heavily into that, but I've never been on a cattle mutilating expedition.

William - I think the saddest thing is that people can inject cells into eggs now and create pigs and cows that are fat enough to go to market within 2 weeks of birth, and have babies already bred with these extra cells. There'll be all these pigs that expand as soon as they come out of the belly. They're doing it already with mice.

Carl - We don't want to spend the whole interview talking about the subGenius. It's as important to the band as the fact that I play scrabble.

William - You could compare it to an interesting pair of trousers that Carl wears. Or there are a lot of things you could say about Carl's hat.

Karren - Or his shoes. But it's more dangerous than scrabble or stamp collecting, there are a lot of impressionable youths reading this zine. (And old fagseys too - we're not ageist!)



Karren - You take less?
William - I take less drugs than none. I get high on my own personality.



William- But they could get involved in a really dangerous cult like christianity, couldnt they?

Carl- Or mormonism, that's even more dangerous - they'd stop drinking coffee! If you join the church of the subGenius you're given complete freedom to do anything you like. Bob says "do anything". Bob is the anti-God. Bob is chums with Jehovah, JHVH I but JHVH 1 is small fry compared with Bob.

William- the church of the subGenius is really a clever way of revealing the stupidity of most religions. Most religions deny the existance and the reality of any others, and they all believe that they're going to survive the holocaust. The Mormons stock up for 2 weeks in their cellars, ready to survive the holocaust,

Carl- But the holocaust is going to last 15 days, and they'll all starve, every one of them! But Bob's good. I think the closest thing to Bob politically is probably anarchism. It's totally libertarian as well, he agrees with everything, as long as it doesn't hurt people.

William- With the religious leaders trying to take over control of America through the presidential elections or whatever, i think it's good that people like the church of the subGenius exist to combat them by having no ethical codes.

Carl- Bob's first rule is that you should distort his rules. He's there to be warped.

Karren- Where did he come from?

Carl- he came from Houston originally. He was shot and killed on his first public appearance. There are no photos of him at all, there's only one image of him.

William- How can he have appeared in public and been shot and killed on his first public appearance if he's only 2 dimensional?

Carl- I dont know- it's a church of contradictions!..one of the things Bob says is that the more you work, the less you earn, and the less you work the more you earn, which is quite true, if you examine capitalism.

Bob would like everyone not to work at all, and do what they want to do all the time, and then we'd be in a state of total slackness. and clocks wouldn't be needed, and everyone would live forever.

On planet X clocks evolved into something else that whirred round.

William- The number of times that we've arranged important things that carl's been late for is evidence that he exists without clocks.

Carl- There are innumerable occasions when i've been late, and I've been days early sometimes, so i appear to be late when in fact I'm early for the next meeting!..two of the songs on the next single will be church of the subGenius inspired...

Karren- i thought you said that wasn't a lot to do with the band..

William- Can we make this a slack tape so we can control the speed it's going at?

Carl- It's like my lovelife perhaps, when it happens, which is quite intermittent, then it influences the lyrical content... it's like i travel on a bus sometimes so one of my songs has got a line about a bus, etcetera...two of the songs are about Slack and one of them's about PMT.

Karren- Who gets that in the band?

William- We're not, like, exclusive to the rest of the world, y'see. We are aware of other things that go on. We talk about things other than music, this is an amazing thing because most pop musicians don't know anything about anything other than music even though they speak about it, but we do.

Carl- The song's about an evening that didn't work out as it might have done, and i'm asking is it me or is it...

(By this time William was almost collapsed on the table with laughter about how intelligent/ absurd this might all look in print. I thought he was taking the piss.)

Karren- What music do each of you listen to?

Carl- We should each answer this for each other shouldn't we?

Karren- Like "Mr. & Mrs.": Yeh, you don't listen, put your hands over your ears...

William- He listens to classic 70's naff disco, so he can create that classic Andy Williams voice on the records...

Carl- And William listens to hiphop, he listens to breakdance music, electro, rapping, things that go b-b-b-b-b-hey:b-b-b-b-b, things like that.

William- Mike listens to Australian noise music, Steve listens to reggae, he's more of a vibes person. The rest of us aren't jumped up enough to know what vibes are.

Carl- At this present moment in time i listen to jazz music but normally i listen to Barry White and those Top Of the Pops compilation LPs that are done by other people, where you get some session band playing sex pistols songs, and Ronco and K-Tel lps.

William- By the time this fanzine comes out these things are going to be incredibly trendy, but they're not at the moment so you might be able to rush out and buy all these 70's & disco compilations.

Karren- Do you think these influences spill over into a kind of tackiness in Cud that makes you trendy at the moment?

Carl- the music or the way we dress or what?

Karren- yeh, that & the record sleeves as well maybe.

William- well, the sleeve of "under my hat" was leopardskin because of his hat, the colours were bright like "never mind th

"bollocks" and sweet records, & it's also quite loud graphics cos of the 70's & 80's...it's an amalgamation of every single date in the history of mankind.

Carl- I had a very large hat made for me and the song says that when the rain starts we can both hide under it. I used to be really into Lovin Spoonfull, who wrote that sort of lyric quite often.

William- if people stick to taste then there'll only be about 3 things allowed, and that's what Terrence Conran decides on.

Karren- Who?

William- Terrence Conran, of Habitat.

Carl- We're very anti established ideas of taste, i think that's a bad thing, like the idea of Next, making clothes that are supposed to be in good taste...

William- Good taste is determined by the people who havent got very good taste.

Carl- It should be your own, knowing what you're into.

Karren- What did you say Mike listens to?

William- Australian noise bands, & Napalm Death.

Carl- Everything to do with Nick Cave...

William- Everything that we dont like.

Karren- I saw him at a Electro Hippies gig. We both missed it.

William- Unfortunately he wasnt like John Peel, he didnt take his video camera with him and stand on a chair at the back of the hall, like he does at Napalm Death gigs!

Carl- It was in the NME gossip column wasn't it.

William- Everything that's written in the NME gossip column is true, in our case anyway. That's because we do extraordinary things.

Karren- Dont you think it's sad that you cant even get the NME to lie about you ?

Carl- They dont need to. It's like, Zodiac Mindwarp rings them up and says "We went to the sweetshop this weekend and got some crisps" and James Brown has to turn it into "Yeh we had a wild sex party and took loads of drugs," when really all they had was crisps. Y'know the Gaye Bykers on Acid, one of my friends used to live with them when they lived in Leicester, and she introduced them to certain drugs, and the very first time they had these particular drugs, they vomited, quite profusely. And then it says in the NME that they're really into drugs.

William- It's lucky that none of us take drugs, me more than anyone else.

Karren- You take less?

William- I take less drugs than none. I get high on my own personality.

we had a namedropping session and got to talking about the Age of Chance...

William- It's harder to get along with them than most bands. I like their music sometimes...it's just that they believe their own press releases too much. They try and impress us with their success and they underestimate us as well. They'd like us to flop. I liked the way they had the ambition to alter and be successful, it's just that they lost a lot of their humanity by trying to be a product.

Carl- They were quite willing to be seen as almost inhuman, weren't they? they wanted to be really really famous, like, really a lot.

Karren- they may not have started out like that, they may have started out like you.

William- I think they always wanted to be really big, that's why all their singles had really crap B-sides.

Carl- The drummer want to college with my schoolteacher. They're all quite old.

William- The guitarist went to erm, they didn't have colleges in those days, he went to a primary school with my grandfather...

the evening was drawing on...The conversation had drifted to the subject of "image"...

William- We were talking to this guy at the weekend who said we've got to have an image if we wanna get anywhere, and we don't think we've got one.

We don't really wanna go and get one either particularly. Carl- I don't think we present a very recognisable style that people could mimic, in the way that creation bands all seem to have big fringes and that..

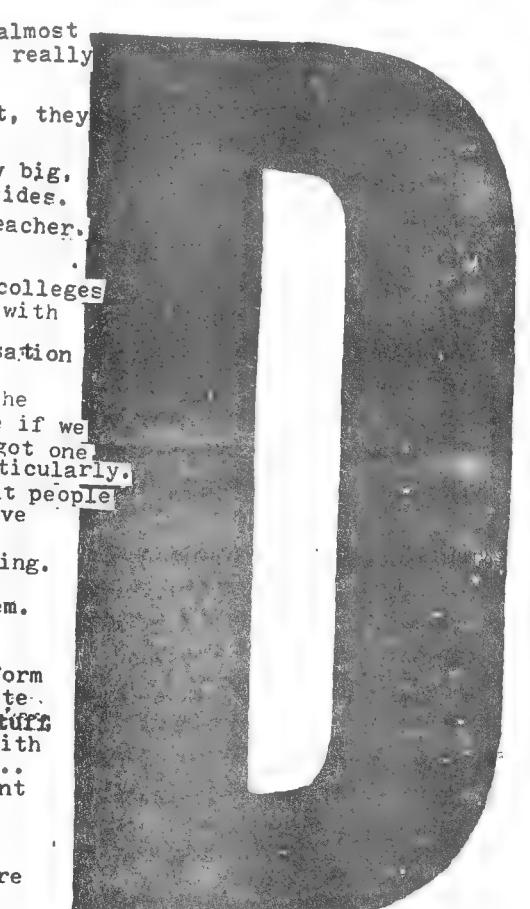
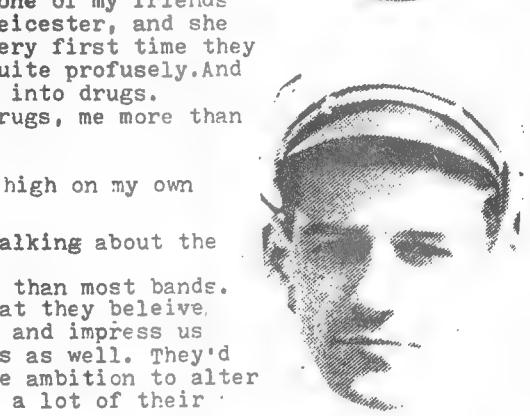
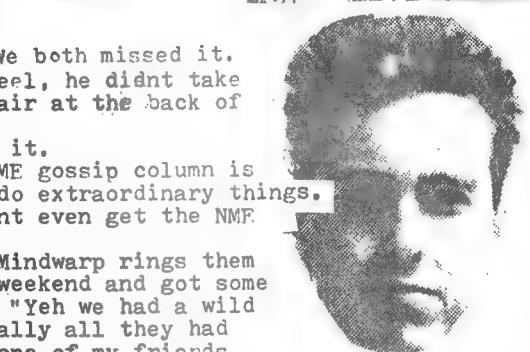
William- He's not got a fringe, it's more of a middle parting. The fringe is over his ears.

William- We saw the Shamen cos we were playing a gig with them. I think their slideshow is just there to distract from the boringness of their stage personas, which don't exist really.

Carl- I think their slideshow's really juvenile, really 6th form politics. We had a slideshow when we played in London to compete with theirs, and it was like snapshots of our holidays and stuff and that was much more interesting than slides of the pope with no clothes on. It's that sloppy, very naive political content... they're making really strong political statements but they don't really know what they're saying, like with their interest in pornography...

Karren- It's piss-take pornography...

Carl- You can't do piss-take pornography, you can't have a picture of a woman with no clothes on & then say "it's a joke, i didn't mean it"...



AN EXCLUSIVE INTERVIEW WITH THOSE ICELANDIC POPMONSTERS

SYKURMOLARNIR!
(Who???)

...The SUGARCUBES!

(Well, one of
them anyway).

You want to know about the Sugarcubes, right? Wacky pop craftspersons from Iceland, who say ridiculous things to our gullible press and they believe it all. But you're after the truth-stuff, aren't you? What are the Sugarcubes really like? Colour of their socks, an' all that. Unfortunately, this is the point where you see the great but fragile mechanisms of *Ablaze* reporting fuck up and fall to bits quite horribly. You see, we never found out. We didn't get anywhere near their socks, nor did we get anywhere near their hearts or wherever it is that truthfulness & friendliness comes from. All we got was a close encounter with a vicious and irritable Finar, and after speaking/being spoken at by him for five minutes we wished we hadn't bothered.

First thought of speaking to them in Sheffield, where they played at the uni. Watching the set, i had shut my eyes in pain, and swayed with the clouds and the rapt up kids, but after all it's only a pop concert, and Bjork's delicious butterfly act is only there because it makes them money. They tantalize us but quickly return to their private land unscathed... Finar was wandering round after the performance and he swore at me when i asked for an interview.



In Birmingham it was funny, i was sat in the emptying hall after the gig and 2 goth-inclined girls were gossiping about Bjork and what a very strange look she had given them when they ran over to ask for her autograph. "I want to see the way she walks!" one of them said excitedly to the other. Bjork is on show, she is a spectacle from a foreign place and, fairly understandably she doesn't seem to like it much.



However, your sympathy would be misplaced, because this is how they have sold themselves to us.

That night the set had something lacking, atmospherewise especially. Having spoken to Finar i felt a dislike for his self assured (to my mind) stupidity that interrupts the swirling brightness of sugarcube music. I returned to thoughts i had when we saw them first at Manchester's international, must have been in the last winter, but i let these criticisms be submerged by my enjoyment of the set, an acceptance of his antics as showing a contrast within the group... and an element of fear (someone was chasing me round the club threatening to batter me) which made rational consideration a little difficult.

Anyhow let this piece not become a sugarcube slagoff one, you know if you like them or not, so ahead we shall go with the interview.

It began when Finar wandered out before the gig and asked if we wanted to interview him. It was actually Gunnar of *S H Draumur* that we were waiting for but we said OK cos we are generous people, and i'd been thinking of doing a Sugarcubes interview anyway. So i asked him to begin with, which places they liked best on the tour so far.

"I'm not going into sectionalism, i don't answer questions like like that. I like all the places we've played so far." "Maybe that wasn't such a good idea... Right then." Did you feel you should come back here cos of all the attention you've had from the press?"

"The Sugarcubes strive for playing live. That's the only reason we're doing it, putting the strain on our shoulders..."

Hmm. The interview with Gunnar suggests that they are not quite so keen to tour as this.

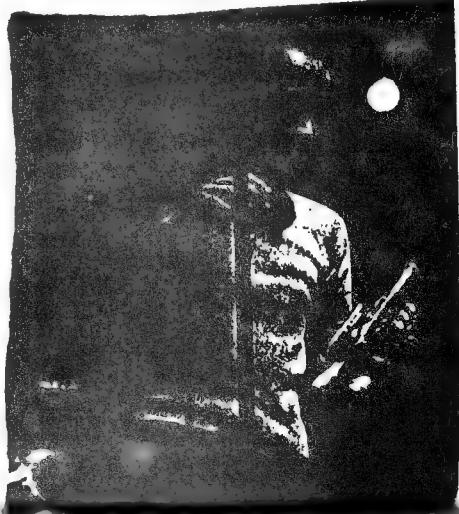
(See next page)

I mentioned that a lot more people had come to see them on this tour, which roused Finar's aggressive disagreement because the previous 2 and 4 dates were not considered tours, only sets of dates. "Now we're doing 9 dates and that's a tour for us, and it's been advertized as such."

K-D'you like playing these bigger venues?
E-This isn't big by our standards I'm not into this independent, anarcho-punk scene, we don't believe in that kind of sectionalism and therefore we do whatever is necessary for our music.

K-D'you think there's a barrier between you & your audience, that they look up to you in a way that's unhealthy, or is that inevitable in being in a band?

E-No because we look up to them in the same way they look up to us, the same respect, so i don't think of it as unhealthy.



(I guess this includes calling the audience "Scum", as he did in Manchester.)

"Why do you come to a concert? That's the main question." he pronounced emphatically. hey, who's interviewing who here? Pik answers him.

"Rather than listen to the records? It's the physical enjoyment of it, you hear it, see it, feel, smell..."

"The same for us" Einar retorts.

"I think i sweat as much as the audience does, so i am there for the same bloody reasons the audience is."

Alright, keep yer hair on..fortunate at this stage Pik took over the interview awhile.

"But sometimes doesn't it get too physical,, when somebody comes on stage just to kiss Bjork, and someone spat on your shirt in Manchester?"

"Yes, that's just silly cos i dont spit at the audience, and i only invade the audience when i've finished playing."

"That's good, a lot of bands play & then they go away, whereas you're coming out & talking to people."

"That's just necessary."

"Will you always do that?"

"I dont know if i'll always do that, I'm doing it at the moment cos i want to. I dont know wether my physical presence is necessary after we've played, i dont know, I'm just doing it cos i want to cool down, I've gone through, i think, a bigger trauma than the people who've come to see us."



E-We are getting ourselves portastudios to be able to work wherever we feel like it, it is not a question of popping into a studio and laying one track down. we have come to terms with the fact that we'll be very busy, there is a demand for the band The Sugarcubes and it so happens that we are The Sugarcubes. Therefore we are totally satisfied with that.

K- Do you find that when you play your songs change spontaneously and grow into different things than they were to start with?

E-Not our songs, we might.

K- Instead of having songs that are a few minutes long, and people expect to hear them cos they've heard them on the radio and on records, why dont you play different things all the time?

E - Because we are 6 individuals in a band and if we would do that we would be a jazz band. We are not a jazz band, we are a pop, rock, rock'n'roll band.

K- So you have to fit to the conventions

E- we are NOT fitting the conventions, we are not into free-form, we are into organized chaos, and our songs are organized chaos. We've done it before in KUKL, we had 6 individuals and we went "one, two, three, go" and we did a solo each and it fitted together, it was a cacophony of sounds, but we're not not doing that anymore. We organize and and we use the conventional forms of music to do what we're doing, and it's just organized chaos, it's anarchy in working.

K- I think we should get a drink

A very perceptive comment

E- Is that finished then?

I wanted to give the interview up as a bad job and get into something more worthwhile, but Pik and Einar carried on talking and at some point the taperecorder was switched back on..

P- How long has your occupation on your passport been "mass communicator"?

E- 3 years now.

P- What about the other members of the band, do they see themselves as musicians?

E- No. Poet, publisher, housewife, student...so we are not musicians, we are persons, people unidentified, but we are identified now because we are the Sugarcubes. Otherwise we are no different to anybody else. We are not musicians. that's the bottom line. We are just doing this because we like it, it's our hobby. Some people play golf and get paid for it. They are golfers but they are feeling that they are more than golfers - they might actually be human beings.

P- Do you think you can maintain that, as famous and as big..

E- If not then I'll die, simple as that. If i get too fucked up then I'll die.

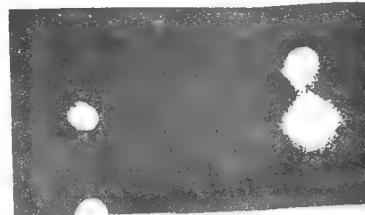
P- But will you realize that?

E- I wont have to cos I'll be dead.

P- Do you always take stock of where you are and where you're going?

E- Of course we do. We have to. We are not surrealists, we're over-realists. The world is too real for us, whereas for many people it's not real. Right?

P- OK. Thanks



END

Well there you go - another lesson in how not to interview a 'charming' big head who's feeling a bit confrontational. Personally i'd rather play their records than speak to them but it sells zines, doesn't it...?

Photos by Michael.
our Icelandic Special
continues overleaf
...So get there, now.



S.H.DR AUMUR

With all the press that the SUGARCUBES have had to date, the consequent all-expenses paid trips to Iceland for thesaurus-wielding hacks and vast areas of colour print given over to displaying female visages photographed from all possible angles but an almost complete absence of information on any of their fellow bands, we decided to carry out our own investigation. We caught up with GUNNI, vocalist and bassist with S H DRAUMUR at the Sugarcubes gig in Birmingham on 17 May and spoke to him with the intention of doing a special show on Icelandic music for DIY Radio, a pirate station operating in Manchester. This is what happened...

First of all, about S H DRAUMUR, is that pronounced right ? EZ HAU DRAYMUR [= black/white dream].

OK, long have you been together ? For about 6 years now, since '82.

The same three people ?

No, we got another drummer at the beginning. This one has been with us since '85.

You'll only be playing for these 3 dates with the Sugarcubes because he plays in another band in Iceland, at weekends ?

No, actually he's playing with a theatre group. They are now playing this 'Les Misérables'. So we have to go back to play there on Friday. Would you rather have played the whole tour with the Sugarcubes ? Haha, well it's not very pleasant experience to be a support band so I think the 3 is...the 3 ones are enough.

So, er, you've brought an LP out now ?

Yeah, GOD [pronounced 'godth' = god].

Who is the man on the cover ?

Haha he is sort of a well famous, or infamous man in my town KOPAVOGUR, and he's good friend of ours and we have sort of small cult(ure) and he's the king of our cult - sort of the er the deus or god - GOD.

And he has bad teeth as well.

Haha that's just his disguise.

So this LP's out on Lakeland.

Yeah.

Is it doing well ?

I think it has sold some copies in England but it has sold some better...er...sold better in Europe, Germany and...it has sold 400 copies in Iceland.

Is this the first time you've played in England ?

Actually we got a support gig in Preston in '85 with a band called Vee V V...

Ah yes.

...and we had really better luck then, because we got better response than here.

Vee V V are still trying, they've brought a new LP out now.

I didn't like them then.

You didn't like them ? Oh...um...you also run this label, record label...

ERDANUMUSIK ['erdthanoomoosik'] Yes, how long has that been going ? That has been going since '83 or something. I put out a small poetry book by myself, and then there have been three compilation cassettes of Icelandic bands, S H DRAUMUR, b/w dream...

Is this the only way you could get your records out in Iceland ? No, the next one, the next LP will be out on GRAMM records, which is a sort of independant label.

Have they been...had a lot of records ?

Yeah they did in the start of the golden age of Icelandic rocknroll bands like PERY ['theyer'], PURRKU PILLNIKK and so on. But for the last maybe 2 or 3 years they have just been releasing stuff by BUBBI MORTHENNS and MEGAS. It's megastars in Iceland, maybe sells 20,000 records.

In Iceland ?

Yeah.

That's one in...10 people ??

G: Yeah hahaha.

There's another label, there's the Sugarcubes label...

Yeah SMEKKLEYSA ['shmeklazer'], Bad Taste records. Yeah, they're much more active than ERDANUMUSIK because they have all of course this Sugarcubes money behind them, and the only record ERDANUMUSIC has done is by DAISY HILL PUPPY FARM, I mean it's not by my group or some compilation tapes. DAISY HILL PUPPY FARM was also in cooperation with Lakeland. It's a 4 track single. But Bad Taste has done 3 records by now; 12" by BLEIKUU BASTARNIR and SOGBLETTIR, and 12" with Luftguitar which is only some of the B sides of the 'cubes 12".

ICELANDIC ALTERNATIVE MUSIC FROM

erðanúmúsík

THE PRODUCTS OF ANGER AND ISOLATION!

In one of the MAXIMUMROCKANDROLL scene reports you said something about how Bad Taste got the money to start up, what's the story ? While the peace meeting, or what's it called, summit or something with Reagan and Gorbachov, was on, they printed glossy peace postcards with drawings, drawn by Friggi, he was the 2nd guitarist of Sugarcubes in the beginning. We sold this in Reykjavik and gained enough money to do the first 7". This was AMALYI and KATTUR, Birthday and Cat, this was just before Christmas in '86, and it sold 300 copies, and is only available in 300 copies. And then all this Sugarcubes craze started in '87 in October or when the Birthday 12" came out.

Yes...

So this first single is very rare now and I've been offered quite a few good offers for it haha.

But if it hadn't been for the summit in Iceland then the Sugarcubes may not have taken off.. Well I wouldn't say that..

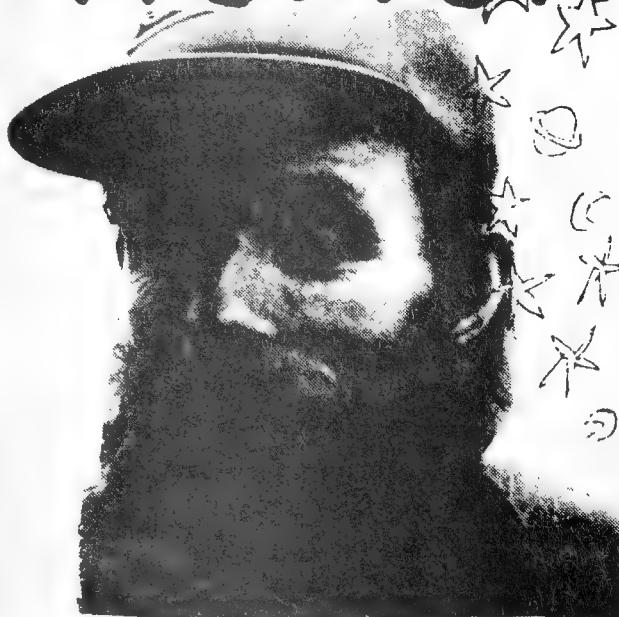
But it helped get the money ?

Yeah in the beginning. Yes Bad Taste will be doing 2 12" soon with HAN, it's 4 piece band. It is I think the first in a long time. A sort of Swans influenced - someone called them Swans with humour haha. And there's also a 2 track 12" by LONG SAILLY AND THE SHADOWS, it's a sort of arty rockabilly band. I thought we could play some tracks from your Snarl compilations. Take Sogblettir.

Yeah, maybe you should play from this one I think it's better. Play the first song, HELVITIS DJOFULL.

What does that mean ?

Bloody hell.



The nearest to a hardcore band you said ?

Yeah Yeah Sogblettir is the nearest any Icelandic group has come to hardcore. They got a new singer now and Ari (bassist) is the brother of Thor, Sugarcubes, if that means anything... so everyone knows one another in Iceland ?

Yeah, it's the same core (of people).

The DAISY HILL PUPPY FARM you were taking about (before), they sing their songs English whereas the other bands seem to sing in Icelandic.

They say that it's in now in Iceland to sing in Icelandic...and they don't want to be in, so they sing in English.

Coming to one other bands...MUZZOLINI... is that ?

Yeah they're just kids, 14 years old, and there's available a cassette now ...60 minutes of MUZZOLINI.

Do they play live gigs ?

Yeah. Yeah they play often. The singers' mother is very worried about the places they play at because there is violence, and alcohol.

PARROR, they're from AKUREYRI...

That's in the north ?

Yeah the capital of the north with 10000 people.

Are they the only band from there ?

Mmm at least the only good one I think. But they have a 9 track cassette out and they have now evolved into another band called LOST, this is TSOL backwards, and a sad story is that the bassist, Stenhor, just died in April, he was found dead on some beach after a alcohol party.



Goð

NY L.P. PLATA*

allt á einni
plötu; blóð, slabb og slor!

SPILID HÁTT!

ERDANÚMUSÍK. ★

Alcohol's quite...very expensive in Iceland...

Yes.

Does this mean that people go on binges?

Haha well they don't mind the price they drink much anyway. And there is no beer in Iceland, not yet.

So what do people drink?

Just strong stuff like vodka and rum.

Do they distill their own?

No that's not very common but my brother...

GULT AD INNAN?

GULT AD INNAN ['goolt adth in-nan' = yellow on the inside] are from ISAFJÖRDUR which is even smaller than AKUREYRI, with maybe 6000 people.

But you said there was a university there?

It's some school, for people from 16 years old. S H DRAUMUR played there recently, and a flux of maybe 15 people, but that was OK because the school paid the cost, the air tickets.

You had to fly?

Yeah we had to fly, it's 600km. 600km for 15 people it's quite cool.

Are you not surprised that only 15 people turned up?

No not really.

You'd do it again?

No I don't think so, we don't like to play so much because it's not too much fun playing live. I don't like it too much - you have to be on right form to do a good gig.

Did you think it went well tonight?

It's kind of boring playing for such daft people, for such a...

But they don't know your music, they don't know the language, they're waiting for the Sugarcubes.

I think that's the hell of being a support band.

You said something about the Sugarcubes, they were supposed to play in March and then we were told that Thor broke his arm...

Yeah that's just a setup, becos they didn't want to play then.

So they're not always keen on playing live sometimes?

Yeah and soon after this was in the English press some English journalists from NME and Sounds came to interview the band and they had to fake a gypsum...

A plaster?

Yeah a plaster. It's a big joke with the rest of the bands in Iceland.

How do other bands feel about the success of the Sugarcubes?

I don't think that anybody envies them, but everybody feels that Icelandic music has now some sort of spotlight on it some other groups might be successful as well, but of course not as successful as the Sugarcubes.

So we might see some bands coming over to England perhaps?

Yeah, I have heard that BLEIKU BASTARNIR, the pink bastards, will be coming in September or something...

You said some thing about Björks sister, Inga, singing... Yes, in the band BLATT AFRAM. BLATT AFRAM has now split. Björk and Inga have done back vocals on 2 Lps by MEGAS, these megastars on the Gramm label. On the 2nd one there's also music by Hilmar Hilmarson, of Psychic TV and a tribal back vocal set of Björk, Inga and Rose McDowell.



There's another band, MOSI FRAENDI, they seem a very strange bunch...

MOSI FRAENDI ['mossy frenty'], I don't like them personally, they have a hit song in Iceland now called KATLA KALTA (?), a sort of jolly pop song. I think when I left it was number 6 in the charts in Iceland. I took along the master for it and another song, and it will be a single out in June on just their own label.

So you have 4 record labels in Iceland?

Haha well I wouldn't say that was a label really, just MOSI FRAENDI doing their own products.

You have studios in Iceland, but do you have pressing plants? Yeah, but we don't have a cutting room, so the masters have always been sent to England to be cut. Last time I knew, yeah I think the pressing plant is still running but they only do 12", so no singles. All our stuff has been made in England. But there no problem having cassettes made. Studios...there are 10 studios maybe.

Are there any other bands that you'd like to give a mention to? Basically it's SUGARCUBES, S H DRAUMUR, DAISY HILL PUPPY FARM, HAN, I think these 4 are the best at the moment...BLEIKU BASTARNIR...SOGBLETTIR...

In your column you said there are 3 radio stations in Iceland and you didn't think much of what they were playing, then you mentioned a new one that was going to start up.

Yeah the new one has started and it's mostly some leftwing bullshit but there will be 2 music programs and I will actually be the...do one of them.

GLÆNÝ LP-PLATA*

ABBA OG BAY CITY
ROLLERS
Í EINUM PAKKA!
SPILLING NIGHT

How is the radio organised in Iceland, is it all run by the Government?

No it's run by a personal fund...until '82 or 3 or 4 there was just Government run stations it's now possible to have free enterprise radio stations and we have two, BYLGJAN and STJARNAN, the wave and the star they're called, and they sort of play crap and also two BBC like station run by the government, RAS echt and RAS tuer...

These cover the whole island?

Yes, RAS echt has just some elder people, sort of old people music, accordion music and so on, but RAS tuer has the crap. The star and BYLGJAN are also crap. Maybe there's...I think there is one good radio program at bilkjan on Sunday nights. Also one station which is run by universities, one christian station, gospel music...

So there are a lot of radio stations?

Yes I think so, all on FM, at least there are 8 or something, and there are 2 TV stations as well.

Are the hours restricted for these? I heard something about they could only transmit for 4 hours a day or not on Tuesday or something. Well that's old. Icelandic TV started in 1965, that's government station. They started at 8 on weekdays not on weekends. At weekends they started at 6 or something like that and they always finished about 11 or 12 and there was nothing on Thursdays.

Were all the programs made in Iceland?

No no it's maybe 10% Icelandic stuff, so it's all American and British shows...well..Fawlty Towers...

Is that subtitled or dubbed? That's subtitled. It's only kiddies stuff that's dubbed, and all the movies are subtitled. So it's good to learn Icelandic in Iceland, you can read the subtitles.

Does everyone in Iceland speak English?

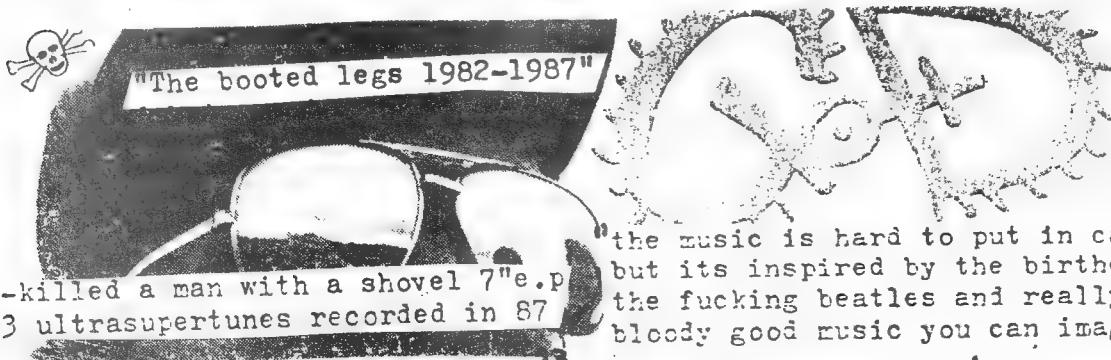
Yeah more or less, they start at 11.

Do you think it's a good thing? It's a good thing of course. I'm no Icelandic language fascist.

Time was getting on so we went on to have a few words about the rise of Welsh language bands before parting company.

If you're interested in more information try writing to: GUNNI, ERDANUMUSIK, ALFHØLSVERUG 30A, 200 KØPAVOGUR, ICELAND, or LAKELAND RECORDS, 69 LEAMINGTON Rd., SOUTHEND-ON-SEA ESSEX SS1 2SW or DIY Radio, c/o RAVEN PRESS, 75 PICCADILLY, MANCHESTER M1 2BU.

Words by
Pik, photos
snatched from
MaximumRocknRoll,
and Erdanumusik
literature.



"the music is hard to put in catagories but its inspired by the birthday party, the fucking beatles and really every bloody good music you can imagine....."

Went to see these
at the duchess in
Leeds... they were
pretty good...

McCarthy

I decided
to interview
them...

so we went outside where it was cooler and i asked questions to malcolm, and when tim came out i spoke to him...

there was a group of males, real dickheads, in the audience who weren't really into McCarthy by the looks of it, they took the piss out of people dancing and were bursting with insightful comments like "shut up you slag" (to another member of the audience) and "you wot, you wot," etc. however malcolm was interested in their request to him to take his clothes off. "i was flattered" he told me afterwards.

"you remind me of a wimp band," i accused malcolm. "we have that wimp image left over from when we were on the c86 compilation," he said, and went on to explain why they play soft music with aggressive political lyrics - the contrast between these and the sweet tunes helps get the point across, and this subtle effect comes across as more interesting than the way straight-forward political bands use sloganizing with harsh music.

what they're doing is attacking the way slogans are used, as too simplistic, easy to grasp hold of, but meaningless. i argued that a slogan could be a useful starting point for someone who might have it hanging around in their mind and then decide to critically explore the view it summarizes, and that it's possible to get into an issue from such a crude beginning as, say, something shouted at a gig.

i asked about their name cos i missed out on the press coverage of them when they were first happening a couple of years ago. they named themselves after senator McCarthy, this guy who organized all them communist witch-hunts in the 50's, because they thought it'd be humorous to call themselves after someone they really detest. fair enough i guess.

musical tastes in the band range from felt and REM to laibach to joyce simms and prince. they like to play around with confusing noises and usually have a tape of extreme slogans, political and the thames television themetune, instead of the terrible classical music that some bands use

when listening to their records, malcolm claimed, you can't help but notice the contradictions. for example, you might hear the word "abortion" when you're expecting "flower". they're aiming at a fairly intelligent audience, he explained, there are some people it wouldn't be worth trying to argue with, although intelligent is probably the wrong word, curiosity and dissatisfaction are more appropriate, and "critical intelligent" was the phrase used by tim, saying that people should first be critical of them, and then of everything else. if i had to be critical of McCarthy i'd say the guitars weren't loud enough at this gig, and their attitude concerning the limited appeal of their music, as though only educated people can get anything out of it is questionable. as is and the way that they are sometimes a bit purposely unobvious about things, but they do print their lyrics on the record sleeves and they are easy to talk to if you approach them, so there's no real intention to be obscurist, its just up to people to get into it.

"red sleeping beauty" is such an old song that they refused to play it despite it being the most requested song. they don't want to be known for just one song so they don't play it, also they want to annoy the people who keep asking for that track.

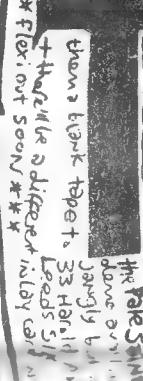
"should the bible be banned?" is about censorship and whether people would call for the holy book thing to be banned if it influenced / encouraged acts of murder and other naughty things, which is part of the justification used for preventing people seeing, hearing or reading various items of communication today. but obviously this doesn't work in the case of the bible, a book on which much of contemporary society is indirectly based, like in courts, and school teaching for example.

they're leaving september records, maybe to go to rough trade, go! discs, beggars banquet or chapter 22. which ever they end up on, they want a deal that gives them complete control, cos they've no intention of toning down their lyrics.

they come from barking and went to the same school as billy bragg. more interesting things you didn't know and didn't need to know either, about top pop kidz McCarthy. they also do a fairly enjoyable liveset, and in my opinion they make considerably better, verging on brilliant, records. they play without any gimmicky presentation, making no claims to be dramatically affecting the history of popular music, so that's okay by me. apart from holding together absurdly different words and tunes, their music is without negative side-effects unless you consider thinking to be harmful

i'd review the SHELTER benefit comp LP "Take 5" only i haven't heard it yet. it's got CUD and the DOG FACED HERMANS and lots of other excellent bands on it that you've got to like so buy it baby.

RIP IT UP issue 2 will be out soon, featuring MARK E. SMITH, SHACK, MARTIN STEPHENSON, BODINES, BELOVED, SHRUBS, CHESTERFIELDS, TRAIN SET, HAPPY MONDAYS & BILLY CHILDISH. track titles of ROLLING IN THE MOON, BILLY,



**SAFER
DRINKING**

CROWN GLOSS.

IT COULD SAVE YOUR LIFE

Expectantly trekking off to Lancaster to see Loop in a Heavens End and their brier support to the Buttnholes induced trance, the mesmerisation enhanced by the infinite yellow squares signifying the diversion route. Eventually the Sugarhouse was located, but more time had to be idled away after being informed it did not open until 9.30p.m. After a nervous knock on the imposing door, it was clankingly unbolted by an aggressive blond-haired, perfect would-be Aryan youth in traditional bow-tie and steel toe-cap look. This specimen demanded immediate proof of age. To his obvious distress I produced a driving license proving my immense ancientness. Obviously resourceful, the requirement of being a student was introduced - the one time I regretted not acquiring this status. At this stage Simon Ceramic adopted a whining we've come a long way tone (the Ceramic Hobs are spoilt wimps really) to which our interrogator growled, "I've come further than you". I diplomatically told him to sod off and wandered away disconsolately.

It soon became apparent that students could sign in guests and we eventually found someone willing to do this. However, the insuperable problem still had to be surmounted. It defiantly insisted, "you two are not fuckin' coming in". On being probed for his reasoning he produced the enlightening reply, "cos I don't like your attitude". Realising that short of a medium-ranged nuclear missile we weren't going to achieve a satisfactory solution, it was back home to Woodstock and even feeling love for middle-aged bearded beer-bellied bouncers rather than this new breed of superthug. Do not go to The Sugarhouse until this shithead is forcibly removed.

more powerful pressure usually becomes an enemy.

Cloud One, Live Skull, crept into my brain
In one ear, in the other, weaved its evil path
To the centre of my being,
and Began To Grow.

GREEK CONDITIONS,
WEATHER TERROR—
SM. RADIATION ROAD
DISASTER MURDER MURDEFF
ENTAL CRISIS POINT
HAZE SUICIDE PHAZE.

A black and white photograph of a person's face, partially obscured by a dark, torn piece of paper. The paper has the letters 'SP' and 'RISPC' printed on it. A speech bubble containing text is overlaid on the right side of the image.

I'm sure, in the future, too, you will go on writing the articles in your magazine that will make readers realize what is good and bad for them!

Blaze kills 47 pilgrims

This is the obligatory "fanzine writer thinks she can tell you what to think" bit.

BEST TV - None. TV is bad for your brain.

Best think- You shouldn't drink you know it's really bad for you.

~~Best seller~~ - Live Skull. Be careful with this one, readers.

If you are bored you should ask yourself why the sky is blue.
Why are you wearing clothes. Why aren't you doing what you want?
Can you tell people that they are wrong. Can't you just Go..?

we interviewd A C Temple but everyone was drunk and it was a really silly interview so it will appear in THE PLAIN TRUTH fanzine produced by Andrew of FIBS fame . Printed in 7 languages, distributed in 200 countries, 500, 000, 0000 million copies sold worldwide every week, write to andrew at 12 heathrow pl./ chorley/lancs PR7 2QX for details and abuse

THE PURPLE ETERNAL leeds' newest sonic delirium creators ambushed me outside their 4th gig, which they were about to make happen, at leeds uni.

the thing about the drummer is, he's into all about eve, and he's IN the mission fan club. But these are not predominant influences, fortunately, and apart from that purple eternal are a fine bunch of young enthusiastic flower-children, bursting with delicious sexy life and searching for the perfect non-working, all-reverberating drug-saturated lifestyle.

the interview:

All- Our influences are... sonic youth!..big black!..pussy galore!..loop!..and the birthday party!.....

Karren- Where did you get your shirt?

Ross- From Shock.

Mark(possibly)-We've been going since 1962, we influenced the stones. we did our first demo 5 months ago. we've got the cliff richard syndrome...

Karren- What's that?

Mark- It's looking young and having bad acne, except... we're not virgins, honestly!

Someone- We like the Wombles.

Joe- And Foetus.

Ross- You should see my autographed nick cave book. It's really good.

err, sure. anyhow, other information that i managed to glean from this rather frantic conversation includes the fact that one of their songs is a political statement about Dallas, called either "Hot & Sweaty" or "Baby this bed's burning"; "pay homage to the man who works on his oil well, hot and sweaty does it when the cash flows" is what they wrote on my bit of paper.

the line up:

Karl-drums, record collection problem (Assumed) and brain power

Mark- guitar and farm animal problem (Definite)

Daren- guitar and awkward name spelling problem

Ross- "singing" and nick cave problem (Possibly dangerous)

Sven- guitar, no problem....

they seem to crave publicity.

"mark is a goat" they tell me, 5, 6, 7 times, and mark is dutifully balancing on peter's shoulders imitating a stupid farm animal with horns.

purple eternal, "eternal" after a comic that they never read, and "purple" because it's a psychedelic colour, they reckon. a remarkable organization - their last song of their live set featured 2 extra percussionists and 2 vocalists, the whole fragmented demented unit working at it to create a beautiful, tantalizing sonic row. astounded, i asked sven about it. "it's the sort of music you have to put everything into" he gasped in utter exhaustion as he clamoured for more beer at the bar.

That's about it for tonight, except to quickly consult emma on the subject...

"it was so wild, one boy even danced to the soundcheck, his hair hidden in a baseball cap, his smile swallowed in a grimace.. when the band materialized, everything happened..."

in fact when the band materialized we were lost for words and swirling spirals of light and sound.

OK, get this band, book them for gigs and corrupt them.....

Write to : MARK ETERNAL?
1 MEANWOOD TOWERS
TOWERS WAY
LEEDS SIX.

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TO MANCHESTER

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So tune in, you WIMP

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THURSDAYS +

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SABOTAGED BY ABLAZE



CUD's new single is "Slacktime"
B/W "I've had it with blondes"/"Make
No Bones" (Edie 3rd CALC. 002) 12"

Brighten up yr mediocre life...
with ABLAZE: noise information products



Issue One with its blinding yellow cover,
features PASTELS and INSPIRAL CARRETS,
interviews and stuff on GLASTONBURY,
sonic YOUTH, CURE, and an UNBELIEVABLY
useful free gift, all for 22½p

BACK ISSUES

send the dash along with a 15p SAE (or
22p to cover postage + hassle) to the ABLAZE!
address or worldwide corrigation if you want info on other zines

the Shamen, continued from pg. 15

The interview had been longer and more difficult than most, and perhaps would have continued indefinitely if it wanted for other things they had to be doing, like a local radio interview and a gig. We'd tested each other's patience with so many interruptions, and misconceptions on both sides. Obviously between me and the Shamen the issue has not yet been resolved, with our conflicting views on various matters. I still hold a degree of confusion about their attitude towards the use of pornographic material, and I'm not sure how far they are concerned about it.

As they themselves pointed out it is the context of pornography that is important, ie in the context society where sex is just another, very marketable commodity, porn is big business. It is this aspect which is more worrying than the fact that we have access to pictures of naked people etc, but it is the latter that is the concern of censorship laws. Institutions in society would be threatened by people beginning to understand and control their own sexuality so they seek to limit experiences with prohibitive laws and the controlled hypocrisy of the media. The Shamen hail the spread of hardcore porn by showing bits or a mild and admittedly silly film at their gigs (sometimes in inappropriate places) presumably they see the use of pornography (or the choice of whether to use it or not) as a way of increasing self-awareness, similarly they discuss their use of psychedelic drugs. However they choose to ignore the disadvantages of the continual misrepresentation of women as sex objects which is what is necessary in order that pornography can be produced and sold. They, or their management, seem to think that people will be attracted to their gigs for the "pornographic" content of the slideshow however the appearance of a few cut out dicks attached to James Anderton, the Pope or whoever is hardly stimulating viewing... If they want to effectively challenge censorship legislation and accompanying attitudes by promoting a more open-minded view of porn they should get their heads together and think of what might work better than poorly-organized and ambiguous collection of silly pictures, cos all this does at the moment is attract lots of nice publicity for them.

The Shamen are one of today's more interesting and thoughtful bands. I'll watch what they're up to but remain cynical about their motives... oh yeah, their music's not too bad either....

That night everything fell into place and the gig was one of the best I'd seen this year. The striking visuals and sound fused and provided

an inspiring set. We left dazed by the Shamen's capacity for making groovy, dance-tempting music and severe, albeit slightly unsentimental, political statement. **music**

Shamen - *Whitey Whitey Well*
ABLAZE! noise information products

Issue 2, a great rock special, contains in-depth interviews with the JANITORS, the GATEBREAKERS, ACID and, erm, the HAPPY MONDAYS. You can have it for our silly knock-down price of 20p, but be warned, it is printed in several loud fast colours which may damage yr already failing health.

Issue 3, now here's one to have, with a friendly lime green cover featuring the moon in profile, and inside you'll find interviews with the SHRUBS, the SLUMTURKEYS, and our first interview with KING O'Malley. The printing's a bit dodgy (a bit???) but it's only 15p so you can't complain really, can you? (No!)

ABLAZE! noise information products

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Issue 195, coming in December

Phil on Bass and Stevie on drum programming. **WARNING** — don't mess around with the Hobs because we'll get you back, STOP PRESS - CERAMIC HOBS SPLIT us, and yes and revo...
Hobs posse are 2 trained Black Magicks plus a lothal clock witch, we committed acts of sympathetic left-hand style voodoo magick against former guitarist A. Stratford with the result that he has made a list of £60 of his own money, certain dark voodoo magick acts are soon to be carried out against former guitarist A. Stratford and against Karen Hobbs who is down on the Hobs' shit list for various reasons, we have the dark forces on our side so all you humanoid weaklings and Wedding Present fans better fuckin watch out OK. The Forces of Satan and the Face of Death will plague you ever & always.

oh no, i cant go on, the CERAMIC HOBS have split up, and i dont know why, and simon has disappeared off of the face of the earth and has retired to work in a biscuit factory

'Great sadness' at death of Harty

The views expressed in this publication are NOT those of many of the British population so get lost fascists, who gives a toss, prickly etc every minute

FLIPPER

Last December Will Shatter, the driving force of the Californian hardcore band Flipper died of a heroin overdose. Flipper left behind some of the most intense & desperate music I've ever heard on their 2 studio LPs and a posthumous double live album; this was no ordinary hardcore band, most of their songs were played at the speed of dirges and instead of the usual simplistic politics, the lyrics chiefly dealt with depression, nihilism and self destruction. However coupled with this was a notably silly & twisted sense of humour. Take the single "Sex Bomb" (as covered by the Walkingseeds live), over a definitive punk 3 chord riff ridiculously inappropriate jazz horns are introduced while the vocals consist of grunts, screams and the line "Uh, sex bomb ma baby, yeah!" Or some of the comments made to the audience on the brilliant live "Public Flipper Limited": "If anybody needs drugs its you people..real bad"

"Does anybody wanna see my left testicle its the only part of my organ I've got left....OK I know it's not much, I know its not what you expected but I'm sorry. Are you satisfied, can we leave now?" Or the entire lyrics to the song "Flipper Blues":

"Two hundred and fifty dollars a month, I can't afford no speed, no job, it costs two dollars twenty five for a pack of cigarettes, and * I gotta take my cat to the vet's".

However when the humour got darker, especially throughout their first LP Generic Flipper, the result was a frightening confrontation of damaged minds and everyday nihilism:

"Ever have to really cry, cry so much you want to die,

Ever sit in tormented silence that turns too loud, you start to scream,

Ever take control of a dream and play all the parts and set all the scenes,

Ever do nothing and gain nothing from it,

Ever feel stupid and then know you really are,

Ever think you're smart and find out that you aren't,

Ever play the fool and find out that you were,

Ever look at a flower and hate it,

Ever see a couple kissing and get sickened by it,

Ever wish the human race didn't exist, then realise you're one too.

Well have you....Ever...? I have. So what." ("Ever")

Maybe its just me but Flipper seem more honest in their communication than almost any other band. Check out the same LP for a love song "I Saw You Shine" that would make the likes of the Wedding Present etc. wet themselves, because of the desperate & hopeless view of relationships as well as the cacophony. Flipper may not

have been the most accomplished musicians ever to say the least. But they were genuine in their attempts at communication, certainly more than most bands. So give them a listen. (Simon Morriss)

Does your swimwear reveal ugly hair?

Purple Eternal may have a single out in September, so seal your eyes (ugh) for that, or if you're too squeamish, just buy it.

The Dust Devils are leaving these detested shores shortly, their last British date is at Leeds' Duchess of York on Aug. 23rd with A.C. Temple & Kilgore Trout. An LP in the autumn to boot we'll only be able to get it on import cos they're releasing it in America bostards WEATHER REPORT report

Manchester rain fast loud & hard delicious haze, summer sweet, dry throat, stale air all over the north



the locus of intense interest

ABLAZE TOP 3
SPELLING MISTAKES!
1. Delerium
2. Arkward
3. Micheal

ABLAZE HORRID PLACES IN THE WORLD THAT YOU REALLY WANT TO AVOID GOING ANYWHERE NEAR, PART 1

london.

(More in-depth geographical reports next issue)

Number of different words used 16

Average repetition per word 12

The following capital letters are used. They are listed in order of appearance—

J, P, I, A, H, T

All the words used (except the two names) are Key Words.

WRITERS: MR. LEWIS LEVINE, ANDREW EMM, MIKE MANN, SIMON, KAREN, ARTISTS: WILLIAM FALTER, RICHARD HOLMES, MICHAEL DURDLE, ANDREW J. THANK YOU, PLEASE!

THANK YOU, PLEASE!

thanks to lots of groovy people who helped + encouraged the progress of this issue into its present state... including all the bands featured, not only for taking the time to speak to us but also for being brilliant + inspiring, all the contributors, and my friends. Apologies amillionfold to Vee VV for losing the interview tape, I do not expect to be forgiven.



* AblaZe number 4
was brought to you by the letters W, R and J. (the letter Q is missing off of my typewriter). And the magick number 4. It was created despite meteorological adversity and conditions of domestic spell disharmony. We made it bigger, we made it better, we want it to beat the pulp out of surrounding non-happenings, to bring about a horrid end to laziness and careerism in local music (and writings about local music.) Please communicate with us, if you are organizing gigs and trying to get things together, we'll be real interested to hear off you. Till Issue 5 - Keep Happening.

New(ish) Manchester band:
(Worst)

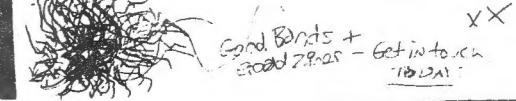
★ BOUND FOR GLORY ★

I AM THE SLUM TURKEYS
UNCLEAN!
I AM UNCOUTH!
I AM UNSPEAKABLE!
One of the few bands in Manchester still making a lot of noise. They sent me their demo and it's real raw & rocking. Make sure you catch them live soon, before they grow up & calm down, cos sometimes they're great: vicious & powerful.
247 Bonsall St Hulme Manchester 1.
NON ROCKING

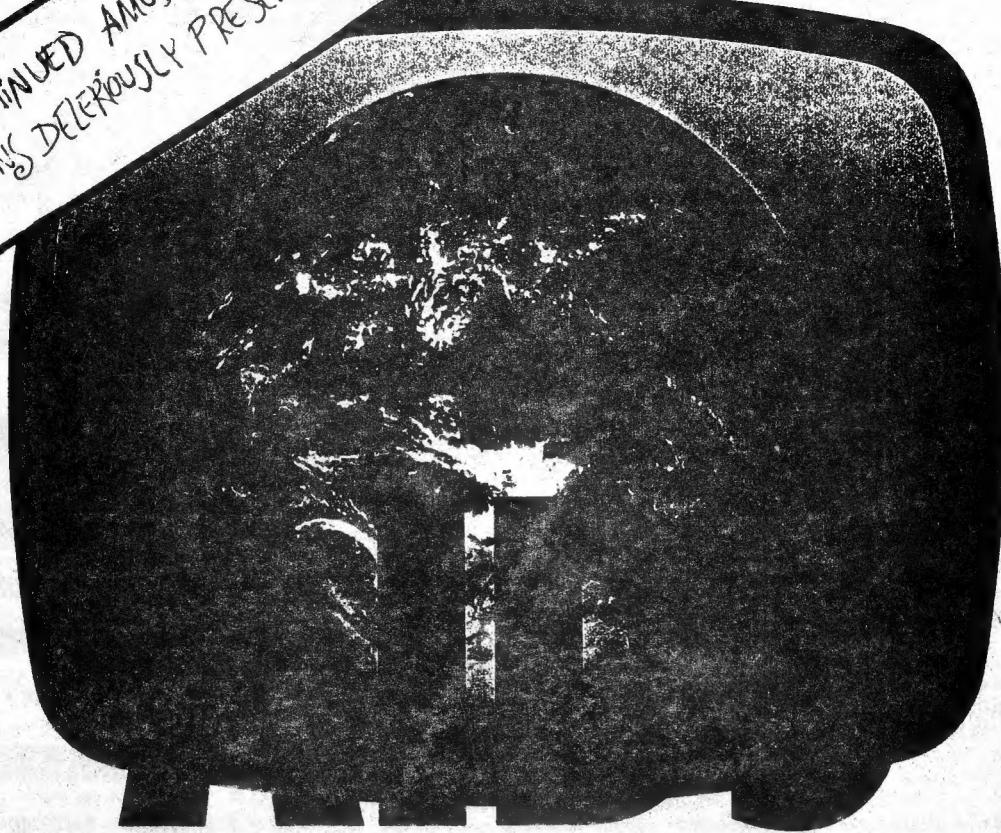
LISTS
We wanted to put out a turkeys flexi, but it didn't happen. Sorry.

MANCHESTER!

Good Bands + Good Zines - Get in touch
TIBAL



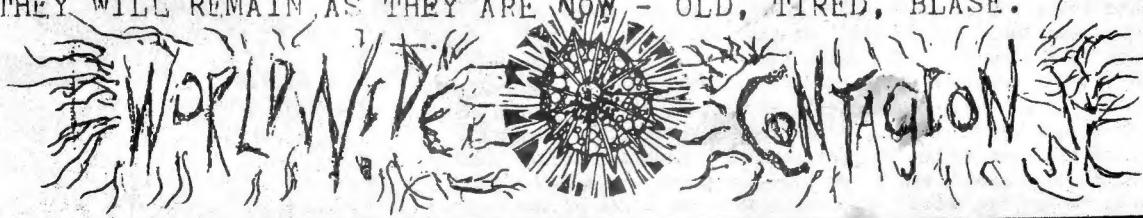
FOR YOUR CONTINUED AMUSEMENT,
ASBLASÉ! PROMOTING DEDICATEDLY PRESENT



IT'S A WORLDWIDE CONTAGION

THE FANZINE WAS CONSIDERED A DECAYING ART FORM, BUT NO LONGER.

WORLDWIDE CONTAGION IS HERE, SIGNIFYING A REBIRTH, RECHANNELING OF THE ENERGY TRAPPED IN THIS MEDIUM. NOW IS THE TIME TO FEAR THE WRITTEN WORD, AS THE SPREAD OF DESTRUCTIVE IDEAS BEGINS. WITH DETERMINATION AND DEMENTIA WE WILL LEAVE THE MAJORS NOTHING. THEY WILL REMAIN AS THEY ARE NOW - OLD, TIRED, BLASÉ.



as a business proposition worldwide contagion is a failure, we can only lose money. it exists to distribute zines (with the odd tape or record of exceptional quality) by mail order, to counteract the reluctance of shops to stock zines cos it isn't profitable.

If you would like us to stock your zine, send a sample copy to:

8, HOPFELL PLACE, LEEDS, LS6 1PN, UK.

Those currently on sale include: GRIM HUMOUR, MESH, F.I.B.S., TURTLE BREEDER, WE WORSHIP THE FRENZIED TASMANIAN CROW CHAIN-SAW ADVENTURE, GETTING OFF THE BOAT...new titles coming in...

write for an up-to-date list & see what happens.